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COVER ILLUSTRATION BY
PETER DRIBEN (1903–1968)
 Cover for *Wink*, September 1948
 Oil on Board, 31" x 21"
 Photo courtesy of Heritage Auctions, HA.com

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ILLUSTRATION (ISSN 1543 4737)
 Issue Number 73, August 2021
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ILLUSTRATION is published quarterly. Single copies may be purchased for \$15.00 plus \$3.00 postage paid in the U.S.; 4-issue subscriptions are available for \$60.00 postage paid in the U.S., \$100.00 Canada, or \$130.00 international. Make checks or money orders payable to ILLUSTRATION MAGAZINE.

For advertising information, rates, and specifications, please contact publisher Daniel Zimmer at the address below.

Illustration Magazine

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 Decatur, IL 62521
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ILLUSTRATION-MAGAZINE.COM
THEILLUSTRATEDPRESS.COM

PRINTED IN THE U.S.A.

Illustration

VOLUME NINETEEN, ISSUE NUMBER SEVENTY-THREE— 2021

Contents

- 2** The Pulp Art of Peter Driben
by Daniel Zimmer
- 44** Art Fitzpatrick and Van Kaufman
by Rob Keil
- 58** The Art of Zoë Mozert
by Daniel Zimmer
- 96** Steve Holland: The World's
 Greatest Illustration Art Model
by Michael Stradford
- 106** Robert Osonitsch: The Illustrator's Photographer
by Michael Stradford
- 110** New and Notable
- 112** Exhibitions and Events

From the Editor...

For those who have pre-ordered my next 224-page hardcover, *The Art of Herbert Paus*, the book has been printed and at press time it is headed my way. Hopefully it will be available soon! International shipping has been messed up for awhile now, with prices up over 400% and shipping containers in short supply, so there have been many delays at the ports. Hopefully I will have the books in hand soon! Not to be deterred, as I mentioned in the last issue I am currently designing a book covering the work of one of my favorite slick magazine artists, Perry Peterson. If any of you own any of his paintings and would like to see them reproduced in the book, please get in touch. I would love to include as much original art as possible!

Daniel Zimmer, Publisher



Gay Parisienne, March 1934. Photo courtesy Heritage Auctions, HA.com



Peter Driben. Photo courtesy David Saunders

THE PULP ART OF PETER DRIBEN

by Daniel Zimmer

Pulp magazines covered numerous genres, including fantasy, crime, Westerns, science-fiction, horror, action, and war. Cover art designs ran the gamut, but often many would feature half-naked young women—there was even a genre devoted exclusively to the subject—the girly pulps. These magazines featured ‘spicy’ or ‘saucy’ stories and features, often illustrated with black-and-white drawings and later photographs of women in the altogether—if not completely nude, then close enough. While these pulps were widely distributed, they were usually sold under the counter, and while not strictly “pornography” they were scandalous enough to cause concern to the businesses that sold such titles, if they ran afoul of local decency ordinances.

A number of talented artists produced cover paintings for these girly pulps, including Enoch Bolles (1883-1976), Earl Steffia Moran (1893-1984), Earle K. Bergey (1901-1952), George Quintana (1902-1957), and Billy DeVorss (1908-1985), but it’s possible the most prolific of them all was Peter Driben (1903-1968).

Driben was born October 22, 1903 in Boston, Massachusetts, the oldest of seven children. His parents were George and Anna Driben, and they lived at 21 Eden

Street, sharing the house with George’s older brother Michael, and his wife and three kids. They were Russian Jews who had immigrated from Kiev in 1895 during a tragic pogrom. Michael owned a shoe shop, where Peter’s father was a sole layer.

In 1920, the shoe shop closed and Peter’s father was forced to become a junk peddler on the street. To contribute to the family income, Peter quit school and worked as a press feeder in the printing shop of a Yiddish newspaper, which also printed some of his earliest cartoons.

He won a scholarship to study at the local Vesper George School of Art. His family was not pleased. Tradition demanded that the oldest son help support the family, and art classes were anything but a sure path to prosperity. When Peter left for Paris after his studies at Vesper George to continue his training at the Sorbonne, his father reportedly disowned him.

While in Paris, he began sketching the city’s showgirls, so when he later returned to the U.S. it was only natural for him to begin painting pin-up cover art for the pulps. The earliest-known published example appeared on the February 1934 issue of *Spicy Stories*, one of the “spicy” fiction digests of the era.



Spicy Stories, February 1934



Early work, c. 1930s. Mixed media. Photo courtesy of Heritage Auctions, HA.com



Early work, c. 1930s. Oil on board. Photo courtesy Heritage Auctions, HA.com



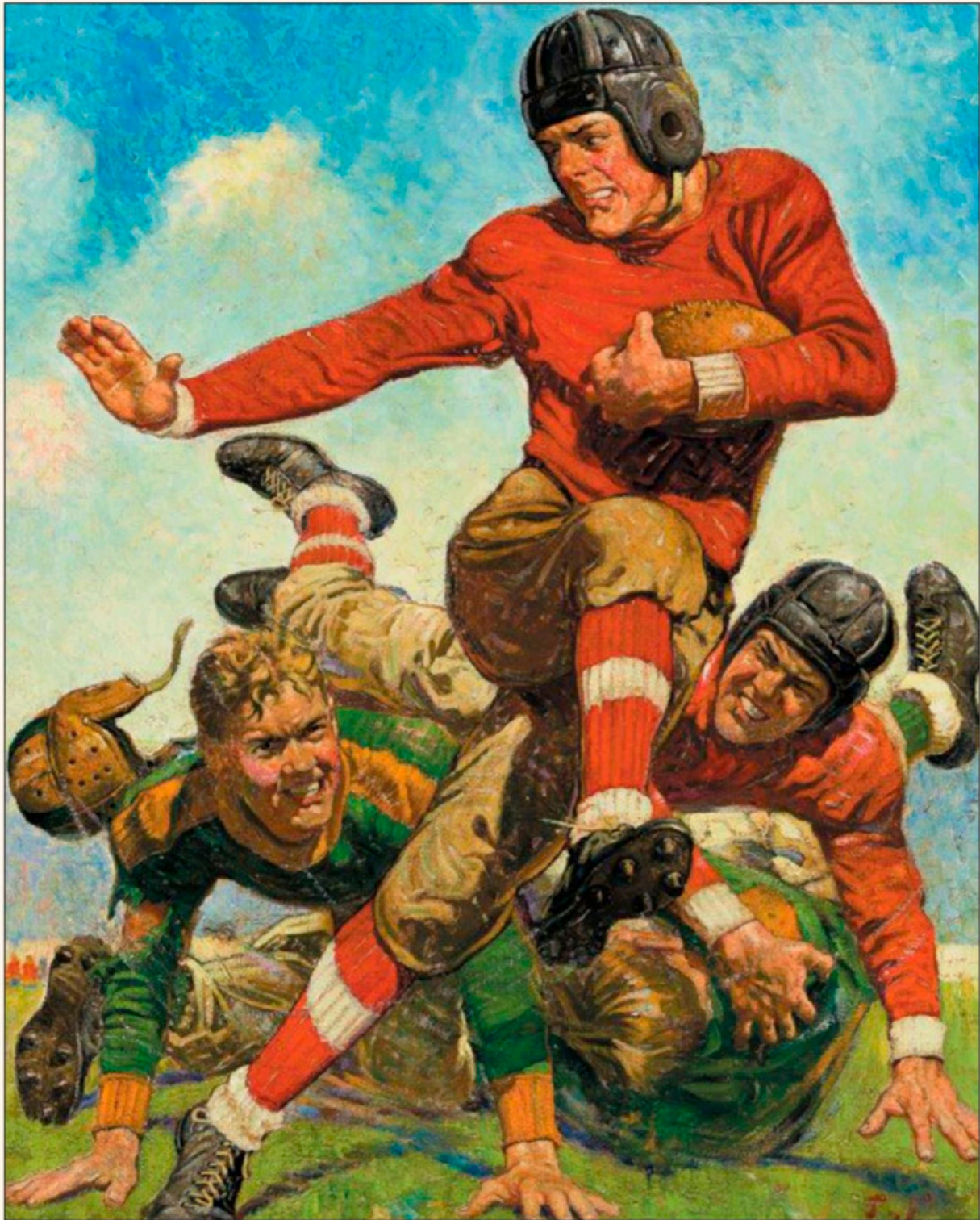
Spicy Stories, April 1934

In 1936, Driben moved to New York city and rented an apartment at 346 East 52nd Street, which also served as his modest art studio. He began working in advertising, producing store window display pieces for products such as Philco Radios, Weber Baking Company, and Cannon Bath Towels, while still continuing to paint pin-up art for pulp titles such as *Snappy*, *Pep*, *New York Nights*, *French Night Life*, *Silk Stocking Stories*, *Gay Book*, *Movie Merry-Go-Round*, and *Real Screen Fun*.

Part of the secret to Driben's success was that his flamboyant, large-format covers reduced down to create a hyper-slick finished product, painted using bright primary oil colors that leapt off the stands. His flashy cover designs stood apart from his competitors, looking like nothing else on the racks. You couldn't exactly call his paintings "good girl art" in the vein of a Vargas or Elvgren, as Driben's girls were usually decked out in tight, trashy costumes, their voluptuous charms almost spilling out of their clothes. Even with no nudity, his cover girls were naughty—and nothing like the girl next door! The publishers couldn't get enough of it.

1938 was one of his most productive years, as Driben produced up to 10 paintings a month, displacing Earle Bergey, the original *Tattle Tales*, *Snappy*, and *Pep Stories* artist, giving *Film Fun* cover artist Enoch Bolles his first serious competition, and stealing jobs from *Movie Humor* regular George Quintana.

In 1941, Driben met and married the artist, actress and poet Louise Kirby. Petite, raven-haired and Bohemian, she became the model for most of his dark-haired pin-ups. During this time Driben produced covers for the humor magazine *Joker* and for the



Joseph F. Kernan, *College Football*, oil-on-canvas cover art for *The Saturday Evening Post*, October 15, 1932. Sold January 2021 for \$75,000.

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Catalogues & Schedule





Editorial illustration for *Stag*, May 1942. Oil on canvas, 25" x 35". Photo courtesy Heritage Auctions, HA.com

detective magazines *Exposé Detective* and *Special Detective*.

During this period he also somehow managed to find the time to serve as art director for the *New York Sun* newspaper for two years from 1944, and this coincided with him becoming the main cover artist for a series of girlie pulp magazines launched by publisher Robert Harrison, with whom he became good friends. These titles included *Beauty Parade*, *Flirt*, *Whisper*, *Titter*, *Wink*, *Eyeful*, and *Giggles*.

Earl Moran was originally hired to paint the covers for *Beauty Parade*, but after one signed "Moran" and three signed "Steffa" he found he had no time for the work (or possibly the low pay.) Harrison brought in Merlin Enabnit, then Billy DeVorss, before finding his perfect fit with Peter Driben. The same process repeated with each new Harrison title: *Eyeful* started with a few Steffas, seven DeVorsses, and then Driben; *Titter* got a Bolles and several DeVorsses, then Driben; *Wink* went over to Driben after three DeVorsses; leaving only *Whisper* to launch with Driben, using his detective magazine style. Driben produced a total of over 200 cover paintings for Harrison, at an average rate of over two per month. So many, in fact, that few remember there even were other cover artists.

His last cover appeared on the cover of the July 1953 issue of *Whisper*. By this time, sales of the pulps were in sharp decline

and Harrison was adopting various cost-cutting measures, including using photos on his covers rather than artwork, and recycling old cover paintings from previous issues.

By 1955, when the last of Harrison's girlie titles ceased publication, the pulps were finished. Virtually none of the titles from any pulp publishers remained in circulation. Two years later, the American News Company, Harrison's main pulp distributor, went out of business.

In 1956, Peter and Louise Driben moved to Miami Beach, Florida, where he painted portraits of local personalities, authors, actors, and politicians. He painted a picture of then-President Eisenhower and sent it to him, receiving back a letter of thanks that he treasured for the rest of his life.

On March 14, 1963, he opened The Peter Driben Studio Gallery at 222 Sunrise Avenue in Palm Beach, where he showed a variety of art along with his own paintings and portraits.

Peter Driben died in September 1968 of bone cancer in Dade County, Florida, at the age of 65. 🍷

— by Dan Zimmer, 2021

For more information, please see the recent book *Titillation: The Vintage Pulp Magazine Pin-Up Art of Peter Driben* by Stephen James Walker, published by Telos Books, 2017. Also visit www.PulpArtists.com for additional biographical information, courtesy of David Saunders.



Paperback cover illustration for *Bedroom Eyes*, 1945. Oil on board, 14.25" x 10.75". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Exposé Detective*, December 1941. Oil on board, 30" x 27.5". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Bedtime Stories*, May 1938. Oil on board, 37" x 24.5". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Eye-ful*, January 1945. Oil on board, 36" x 26.5". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Special Detective*, May 1945. Oil on board, 27" x 22". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Beauty Parade*, March 1946. Oil on board, 34" x 25". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Wink*, March 1946. Oil on board, 33.5" x 27". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Eyeful*, April 1946. Oil on board, 35" x 25". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Titter*, May 1946. Oil on board, 33.5" x 24.5". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Wink*, October 1946. Oil on board, 35" x 27". Photo courtesy Illustration House, NY



Pulp cover illustration for *Titter*, November 1946. Oil on board, 32.5" x 24.5". Photo courtesy Illustration House, NY



Pulp cover illustration for *Wink*, January 1947. Oil on board, 29" x 23". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Beauty Parade*, February 1947. Oil on board, 35" x 26.5". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Eyeful*, February 1947. Oil on board, 30.5" x 22". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Beauty Parade*, May 1947. Oil on board, 35" x 26". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Best True Fact Detective*, May 1947. Oil on board, 23" x 17.75". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Eyeful*, May 1947. Oil on board, 32" x 24". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Wink*, June 1947. Oil on board, 32" x 24". Photo courtesy Illustration House, NY



Pulp cover illustration for *Wink*, October 1947. Oil on board, 34" x 25". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Titter*, October 1947. Oil on board, 35" x 26.5". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Whisper*, November 1947. Oil on board, 22.5" x 26". Photo courtesy Illustration House, NY



Pulp cover illustration for *Wink*, December 1947. Oil on board, 36" x 27". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Beauty Parade*, February 1948. Oil on board, 33.5" x 25.5". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Titter*, February 1948. Oil on board, 36" x 28". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Beauty Parade*, April 1948. Oil on board, 35" x 26.75". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Eye*, June 1948. Oil on board, 31.75" x 23.5". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Flirt*, August 1948. Oil on board, 35" x 27". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Eyeful*, August 1948. Oil on board, 35" x 27". Photo courtesy Illustration House, NY



Pulp cover illustration for *Titter*, September 1948. Oil on board, 36" x 28". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Beauty Parade*, December 1948. Oil on board, 35" x 27". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Wink*, May 1949. Oil on board, 35" x 27". Photo courtesy Illustration House, NY



Pulp cover illustration for *Flirt*, April 1950. Oil on board, 30" x 23". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Wink*, August 1951. Oil and pastel on board, 33" x 25.75". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Flirt*, October 1951. Oil on board, 30.5" x 22.5". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Flirt*, April 1952. Oil on board, 30.25" x 22.5". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Flirt*, April 1953. Oil on board, 33" x 25". Photo courtesy Heritage Auctions, HA.com



Pulp cover illustration for *Wink*, April 1955. Oil on board, 36" x 28". Photo courtesy Heritage Auctions, HA.com



Automotive illustration of the 1965 Pontiac Grand Prix. (The car was painted by Dale Gustafson.) Gouache on board



L to R: Van Kaufman, John Delorean, and Art Fitzpatrick, 1968

ART FITZPATRICK & VAN KAUFMAN

by Rob Keil

AF/VK. These four initials were my only clue as to the source of the fantastic Pontiac ad illustrations I found in my dad's old *National Geographic* magazines. As a ten-year-old, I had no knowledge of car marketing, no internet, and no way to figure out who AF/VK was. What I did know was that I loved car advertising, and that the most stunning examples usually had those four initials written on them.

Fast forward to my first class on my first day of college. I had enrolled in a course called "Advertising Layout and Book Design." The instructor talked about what an advertising art director does. It all clicked. Within 90 minutes, I had decided what I wanted to do for a living.

Many years later, I tried Googling "AF/VK Pontiac." Not only did this reveal the names Art Fitzpatrick and Van Kaufman, but the fact that Fitzpatrick was selling prints of his artwork. Along with my print order, I sent him a letter describing how his work had inspired me and ultimately helped shape

my career. He wrote a nice letter back, and we kept in touch.

Soon I approached Fitz (as his friends called him) with the idea of doing a biographical video about him. He agreed, and provided me with over 100 digital images. Van Kaufman had died in 1995, but his son Kris agreed to be interviewed, and revealed that Van had saved hundreds of artifacts of his career, including proofs, tear sheets, sketches, slides, and tools. Soon I was poring over these treasures, like Indiana Jones unearthing the Ark of the Covenant.

I flew to San Diego to conduct several video interviews with Fitz in May and October 2010. After a year of editing, he and I could not agree on the style and content of the documentary. Then the project evolved into a book, which I began working on the following year, but had to abandon due to other commitments. Fitz passed away in 2015, but a few years later, I took up the book project again, with the support and approval of Fitz's wife Betty and Van's son Kris.



Automotive illustration of the 1962 Pontiac Grand Prix. Gouache on board



Automotive illustration of the 1964 Bonneville Wagon. Gouache on board



Preliminary color sketch for an automotive illustration of the 1965 Pontiac Bonneville. Gouache on board



The final automotive illustration of the 1965 Pontiac Bonneville. Gouache on board



Automotive illustration of the 1964 Pontiac Grand Prix. Gouache on board



Automotive illustration of the 1968 Pontiac GTO. (The car was painted by Dale Gustafson.) Gouache on board



Automotive illustration of the 1969 Pontiac Firebird. Gouache on board



Automotive illustration of the 1969 Pontiac Grand Prix. Gouache on board



Automotive illustration of the 1970 Pontiac Bonneville. Gouache on board



Automotive illustration of the 1970 Pontiac Tempest. Gouache on board



Automotive illustration of the 1966 Pontiac Grand Prix. Gouache on board



Reference photo for the illustration at left

The resolution of the images that I needed for the book was much higher than what I originally needed for the video. So I decided to seek out and photograph as many original pieces of AF/VK artwork as I could find. But original advertising artwork is very hard to come by, as it was usually stored by the ad agency for a while after the ads ran and then discarded.

For years, some original illustrations did survive in the basement at Pontiac's ad agency, MacManus, John & Adams. One day, a construction accident flooded the basement,

destroying many of them. But a quick-thinking janitor rescued a fraction of them, which somehow found their way into the hands of collectors and museums. And luckily, Fitz, Van, and a few other individuals had kept some original art.

I made several trips around the country photographing original illustrations, over 100 in all, in high resolution, calibrated for color accuracy. Every one of the individuals and organizations I contacted was glad to help. And every one thought that a book of Art Fitzpatrick and Van Kaufman's incredible work was overdue. I agree—half a century overdue.

Art Fitzpatrick & Van Kaufman: Masters of the Art of Automobile Advertising is a new 200 page hardcover book that includes 196 illustrations. It tells the story of the people and processes behind these iconic images through insightful text, never-before-published reference photos, sketches and color studies.



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— by Rob Keil, 2021

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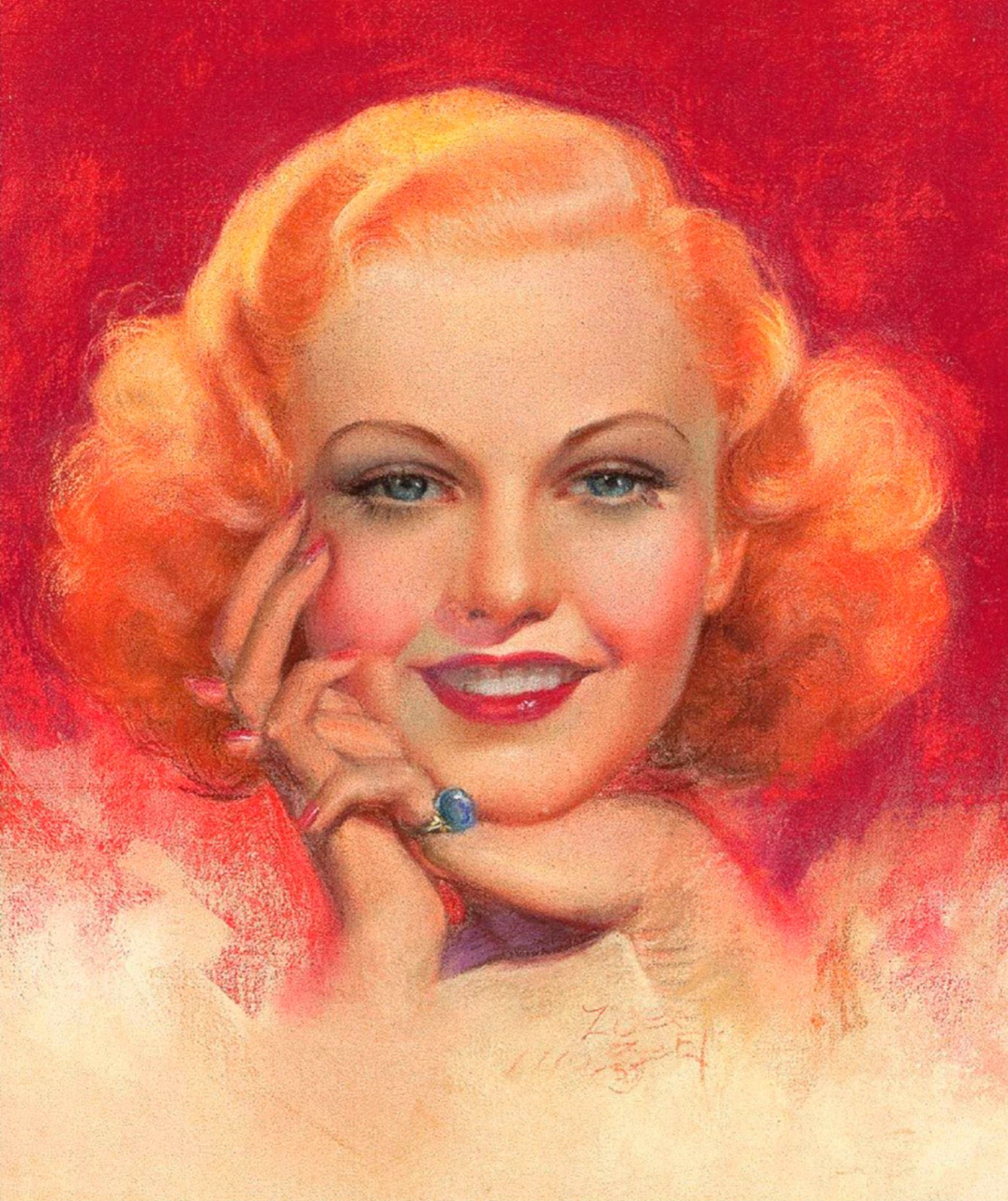
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Pulp cover illustration, 1935. Pastel on board, 21.25" x 18.5". Photo courtesy Heritage Auctions, HA.com



Zoë Mozert, c. 1930s

THE ART OF ZOË MOZERT

by Daniel Zimmer

Zoë Mozert was born Alice Adelaide Moser in Colorado Springs, Colorado, on April 27, 1907. Her father was Fred William Moser, a mechanical engineer of German ancestry, and her mother was Jessie Mable Hatfield of Ohio. The family name had originally been Motzar, but that was changed to Moser when her grandfather emigrated to America. Her parents married in 1906, and Alice was their first child. It's been said that she revealed her first artistic inclinations at the age of two, when her mother placed a Bible, a silver dollar, and a pencil in front of her. Alice grabbed for the pencil and began making marks. She never stopped.

By 1910, Alice's father was hired to work as a pattern-maker at a metal foundry in Beaver Dam City, Wisconsin. A few years later, the family moved to Newark, Ohio, where Fred Moser founded the Moser Pattern & Foundry Co. in 1914. It was here where sister Helen was born in 1915, and brother Bruce followed in 1916.

Moser Pattern & Foundry Co. merged with the Newark Stamping & Foundry Co. in 1916, a company that manufactured hose clamps for the growing automotive industry. Fred Moser became the Vice President.

In 1921, the family moved to Roaring Brook Township, where Fred had been appointed Superintendent of Scranton

Stove Works, after having invented and patented a new design for a cast-iron stove vent. During her teenage years, with growing prosperity, her family could afford to send her to a private girl's boarding school in Waynesboro, Virginia, called Fairfax Hall.

By 1924, Alice had completed high school and returned to live with her family. She began to study art at the LaFrance Art School, a local trade school also attended by John W. Scott, a fellow student who went on to become a noted pulp artist and a slick magazine illustrator.

From 1925 to 1928, Alice studied at the Philadelphia Museum School of Industrial Art, where she took classes with Thornton Oakley in 1927 and 1928. The future pulp artist, H.J. Ward, was also a student in the class. Alice paid for her tuition by modeling at the school, where she most likely posed for H.J. Ward, several of whose paintings from this period portray a woman with strikingly similar features. She began her career as an artist in 1927, working for the Pittsburgh Plate Glass Company. She soon began her own window display business.

In 1932, she moved to New York City to look for entry-level freelance work in the magazine industry. Her first illustration jobs were for Bernarr Macfadden's *True Story*, who purchased one of her pastel portraits of her sister Marcia for \$75.



True Story, October 1933



True Confessions, August 1940

In 1933, she won a scholarship in a talent contest to study at the Art Students League, and from 1934 to 1937, she created many covers for pulp magazines, such as *Smart Love Stories*, *Love Revels*, and *Night Life Tales*.

It was during 1936 that Alice Adelaide Moser decided to adopt the professional name “Zoë Mozart.” According to the artist, her given name was simply too much of a handicap. “I looked through a name dictionary for a new first name and when there were finally no pages left I settled on Zoë.”

The earliest published use of the name appeared on the February 1936 cover of *Modern Romances*. The same signature appears on the May, 1936 cover of the Street & Smith Co. title, *Ainslee’s Smart Love Stories*. But even in 1938, when Fawcett featured a series of “Typical American Beauties” on the *True Confessions* covers, accompanied by inside write-ups about the cover images, some of those images were attributed only to “Mozert, famous pastel cover artist.” It wasn’t until the June 1938 cover that Zoë’s fame had grown strong enough that Fawcett would publish “Zoë Mozart” on the cover.

Fawcett Publications hired her to work full-time as a staff artist on *True Confessions*, but she continued to freelance in her off-hours. In this way her work appeared on a wide range of magazine covers, such as *American Weekly*, *Romantic Movie Stories*, *Romantic Stories*, and *Screen Stories*. At one point, she had nine covers on nine different magazines on the news-

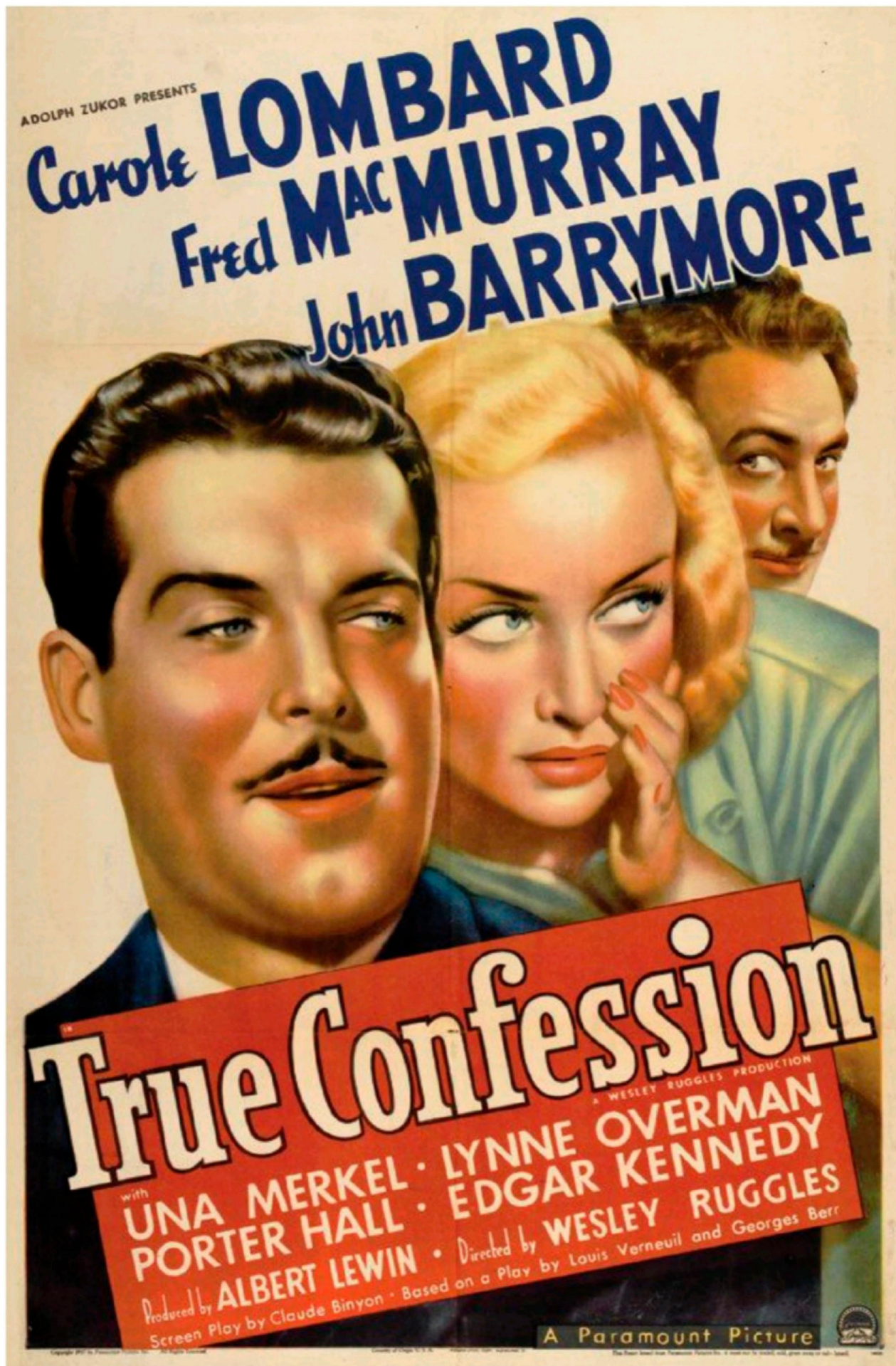
stands at the same time.

Zoë was now a prosperous and busy illustrator, and she had grown beyond the low-paying pulp magazine industry. On January 9, 1937, she rented a nicer apartment at 29 West 12th Street, in the fashionable Greenwich Village. By this time her glamorous magazine covers had caught the eye of Hollywood, and she was hired by Paramount Pictures to create the first of her many movie poster designs, this one for the film *True Confession* starring Carole Lombard.

At this time she also began working in advertising, illustrating for such products as Dr. Pepper, Kool Cigarettes, Irresistible Beauty Aids, Mentolatum, and Raleigh Cigarettes. Central to many of these ads were her pastel portraits of famous movie stars who were paid to endorse the products.

When Zoë got a gig painting cosmetics ads, her brother Bruce and sister Marcia would pose for her. The three were written up in an article published in *Click*, May 1941, as “The Royal Family of Art”, given that they descended from Robert the Bruce of Scotland. As recounted in the story:

Sister Marcia is known as Marcia Manning when she works as a professional model. She poses for Zoë when the wholesome, pretty girl type is needed. Marcia is also studying dress designing. Since her recent marriage, she also illustrates.



True Confession one sheet poster, 1937



True Story, February 1935



True Story advertising card, June 1935



Romantic Movie Stories, June 1936



Screen Book, October 1936



Motion Picture, April 1937



Screen Book, February 1937

Zoë is lucky to have a brother handsome enough to lend male glamour to her art. “Those lips you love to kiss” in many of Mozart’s calendar paintings are really the lips of her brother Robert, who she says have a more definite, better outline than her own or Marcia’s. Robert is now a photographer in Silver Springs, Florida, where her father assists him and his mother color tints his photos.

With Robert and Marcia as her models, she turns out love-smitten couples who help sell cosmetics to numerous lovehungry girls. Zoë started to use herself and family as models because she works at night—when models sleep.

On February 19, 1940, Zoë sailed on the steam ship *Argentine* to Buenos Aires, her passport listing her legal name—Alice Adelaide Moser. She had taken a job as photographer’s assistant, and upon arrival she painted her first nude, using a photo of her friend Swann Marlowe. The picture was hung in Mendelssohns Gallery in New York two years later. The success of this nude inspired Mozart, at age 33, to take up pin-up art. Studying the work of Petty and Elvgren, she made several more nudes, which she sent to David Smart of *Esquire*.

“I thought Mr. Smart was terribly handsome and he was attracted to me, too,” Mozart told pin-up historian Marianne Ohl Phillips when she interviewed the artist for an article in

pin-up-centric fan magazine *The Betty Pages*, in 1991. “You could feel it in the air. *Esquire* was considering me as a replacement for Vargas and Petty.” While Smart did commission more paintings from her, eventually buying 12 of them, none ever ran in the publication.

But that didn’t deter Mozart’s ambitions. When the art director of the nation’s biggest calendar company, Brown & Bigelow, saw her nude painting at the gallery, he sought her out and offered her a contract. Another nude pastel of Swann became the company’s top seller of 1943, which led to a 26-year relationship with the firm. Then in 1942, Mozart produced a series of Victory Girl Mutoscope cards for Brown & Bigelow, meant to be sent to the troops serving in World War II. Eventually, Mozart became one of the calendar company’s top four artists, ranking alongside Earl Moran, Gil Elvgren, and Rolf Armstrong.

While she stated that she never got along with fellow pin-up artist Armstrong—who remained aloof—George Petty was a great companion on the party scene. As Mozart recounted in her interview with Phillips: “We met in 1938, when we were judges for the Miss America Contest in Atlantic City. James Montgomery Flagg was also a judge. Well, Flagg was a mean, old sourpuss who didn’t get along with his wife; so he hit on me. He said, ‘What’s a cute little thing like you doing in the calendar-art business?’ Just then George rolls up and says to Flagg, ‘Listen here James, we’re lucky we made it—she earned



Movie poster illustration for *The Outlaw*, 1943. Pastel on board, 44" x 30". Photo courtesy Heritage Auctions, HA.com

it!' Then he proceeded to flirt outrageously with me. I returned the compliment!"

In 1943, the 36-year-old moved to Hollywood with her husband, Don J. Kirkley, newspaperman (the second of her four short-lived marriages). Unfortunately, this union ended when Mozert was granted a divorce on March 23, 1945. As she testified before Superior Judge Carl A. Stutsmann, "They say Hollywood doesn't tell the truth about newspaperman, but he was that kind." Her witness, model Sondra V. Johnson, described the newspaperman as "a drunkard, a liar, and everything else."

During this same year, Paramount Pictures decided to include her in a film series called "Unusual Occupations" with a short called *Zoë* (1945) about "the pin up girl who paints 'em too."

It wasn't long before Mozert made another mark on Tinseltown. She consulted and provided art for the set of Warner Brother's 1946 film *Never Say Goodbye*, which starred Errol Flynn as a George Petty-esque character, and her painting for Republic Picture's *Calendar Girl* became Brown & Bigelow's "The Calendar Girl for 1948."

But Mozert's most controversial work in Hollywood was the pastel painting of Jane Russell she created for Howard Hughes' film *The Outlaw*. Her bust work was so good that the censors wanted to ban the picture before they even saw the film. Although filmed in 1941, with a limited showing in 1943, the



Zoë at work on *The Outlaw* one sheet poster, 1943

film was not generally released until 1946. That release brought Zoë a raft of publicity, including widespread publication of a photo of the posing session, which appeared in the January 14, 1946, issue of *Newsweek* and the February 23, 1946, issue of *Liberty*.

Zoë's path to fame was described by magazine writer Kyle Crishton, in the article "Homemade Legs" published in the April 1, 1944 issue of *Collier's*:

Do you know what Miss Zoë Mozert does? She is a painter and she paints calendars and she uses herself as a model. Is this cricket? Since many of her poses are in the nude, there are many people who consider it not even decent. Furthermore, she is keeping other ambitious young ladies from modeling, and this may well be considered restraint of trade. Putting the matter in its most brutal form, Miss Mozert may be a monopoly.

There was a time when she used models, and there was also the hot summer Saturday afternoon in New York when she was unable to get a model and was forced to rig up a camera and snap herself lolling about on a divan like an Egyptian houri. She either did this or failed to get an advertising job in by Monday morning, which is another penal offence.

"I have made an interesting discovery," said Miss Mozert at this point, calculating in her head what she

HOWARD HUGHES'
Daring PRODUCTION



The Outlaw

INTRODUCING
JANE RUSSELL

Mean.. Moody.. Magnificent



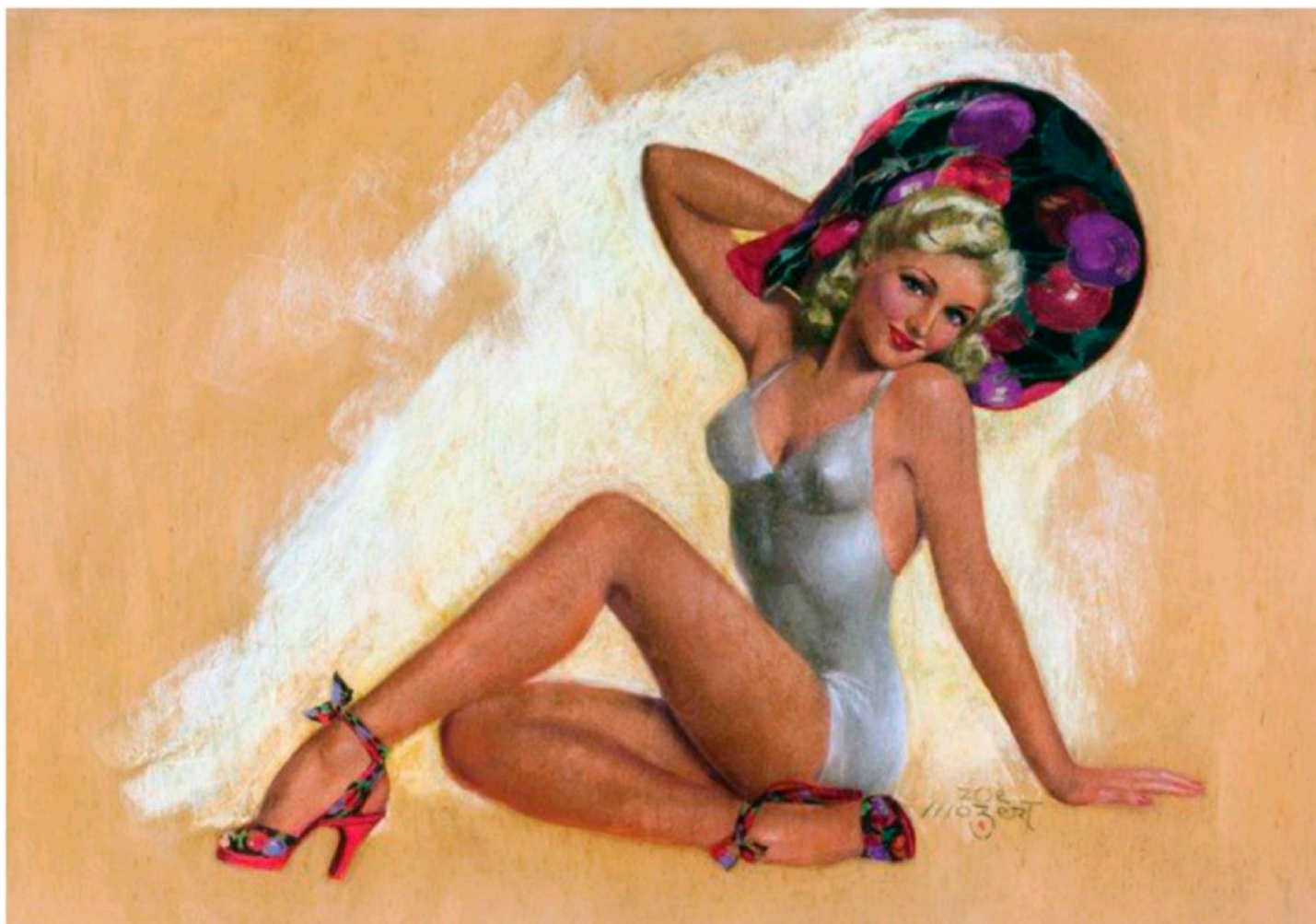
JACK BUETEL
THOMAS MITCHELL
WALTER HUSTON

RELEASED THROUGH UNITED ARTISTS

The Outlaw one sheet movie poster, 1946



American Beauty, 1943. Calendar illustration



Movie poster illustration for *Never Say Goodbye*, 1946. Pastel on board, 22" x 29". Photo courtesy Heritage Auctions, HA.com

was saving in models' fees and also being a little intrigued by the contours of her own shape.

The result is that Miss Mozart has turned out a great many works of art which are now to be seen in feed stores, barbershops and the new streamlined bowling alleys. The calendar trade is big business, and the clientele seems to like them on the suggestive side, meaning undraped ladies or at least lots of leg. In most of these Mozart masterpieces will be seen the chassis of Zoë herself and the face of her cousin, one Sanora Jonson, who has a pert, turned-up nose and an eager countenance. This is said to be what the boys now demand, and Mozart is not one to fight the tides.

Her picture, *Sweet Dreams*, showing a girl in a nightie leaning over to blow out a candle is reputed to be the most published work of art ever produced, more popular, even, than the famous *September Morn*.

Miss Mozart's real name is Alice Adelaide Moser (after Adelaide Thurston, the actress) and she decided about two years ago that nobody was ever going to reach fame with a handicap like that. She substituted a "z" for the "s" in Moser, and added a "t" and leafed through a dictionary until there were no more pages and finally snagged Zoë as her last chance.

Her father was a wood sculptor, which meant that he

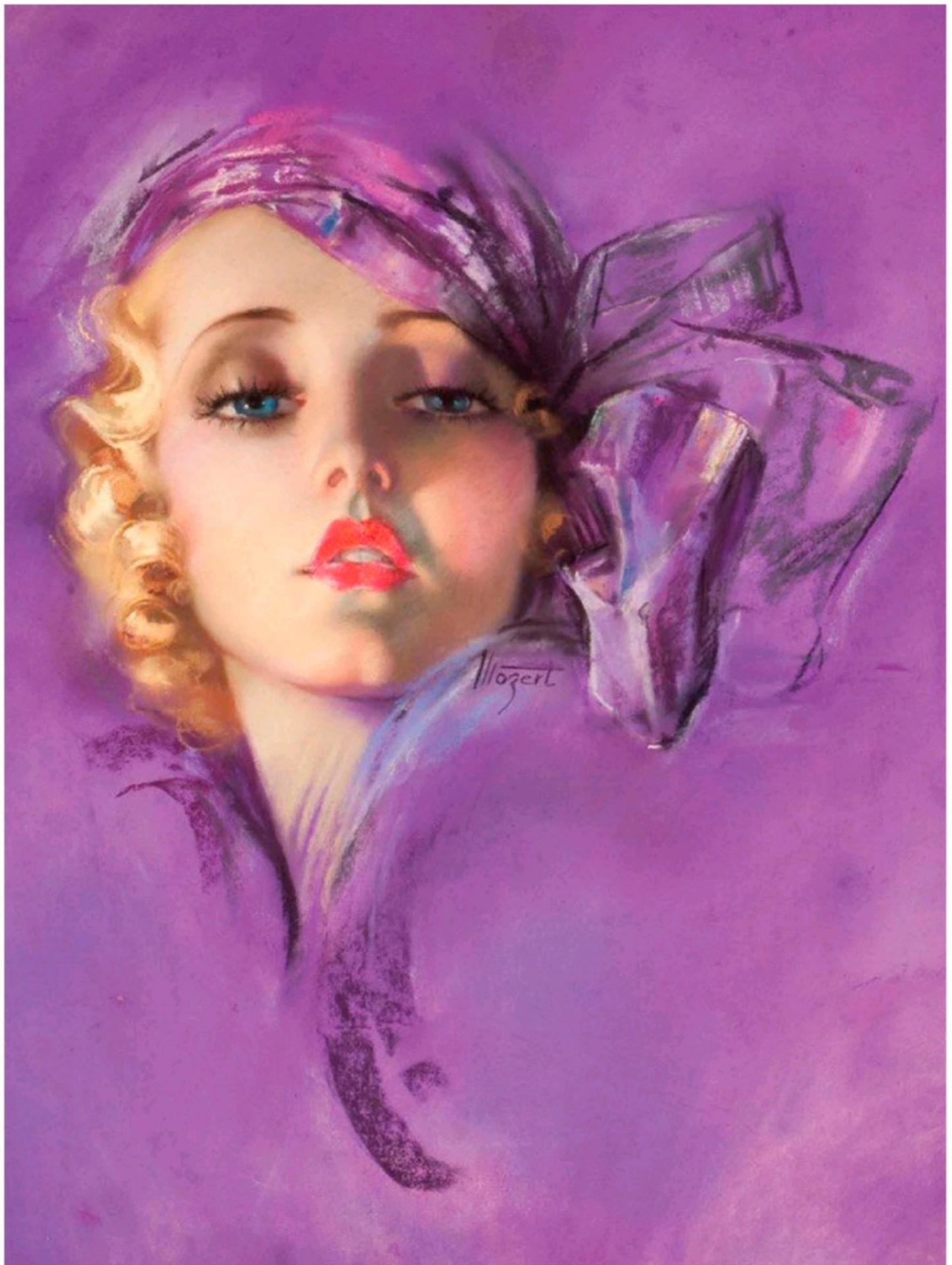
made patterns which were eventually produced as the scrollwork on stoves. Her mother had always wanted to be an artist but had given it up; Zoë wanted to be an artist and "had glue in my pants; I stuck to it."

Zoë was sent off to finishing school at Fairfax Hall, Virginia. From there, she went to the Philadelphia School of Industrial Art and got in by lying about her age, and she has been lying about it ever since. The family luck turned for the worse while she was in Philadelphia, and she kept going by posing at the Woman's School for Design, doing children's stuff because she looked so young.

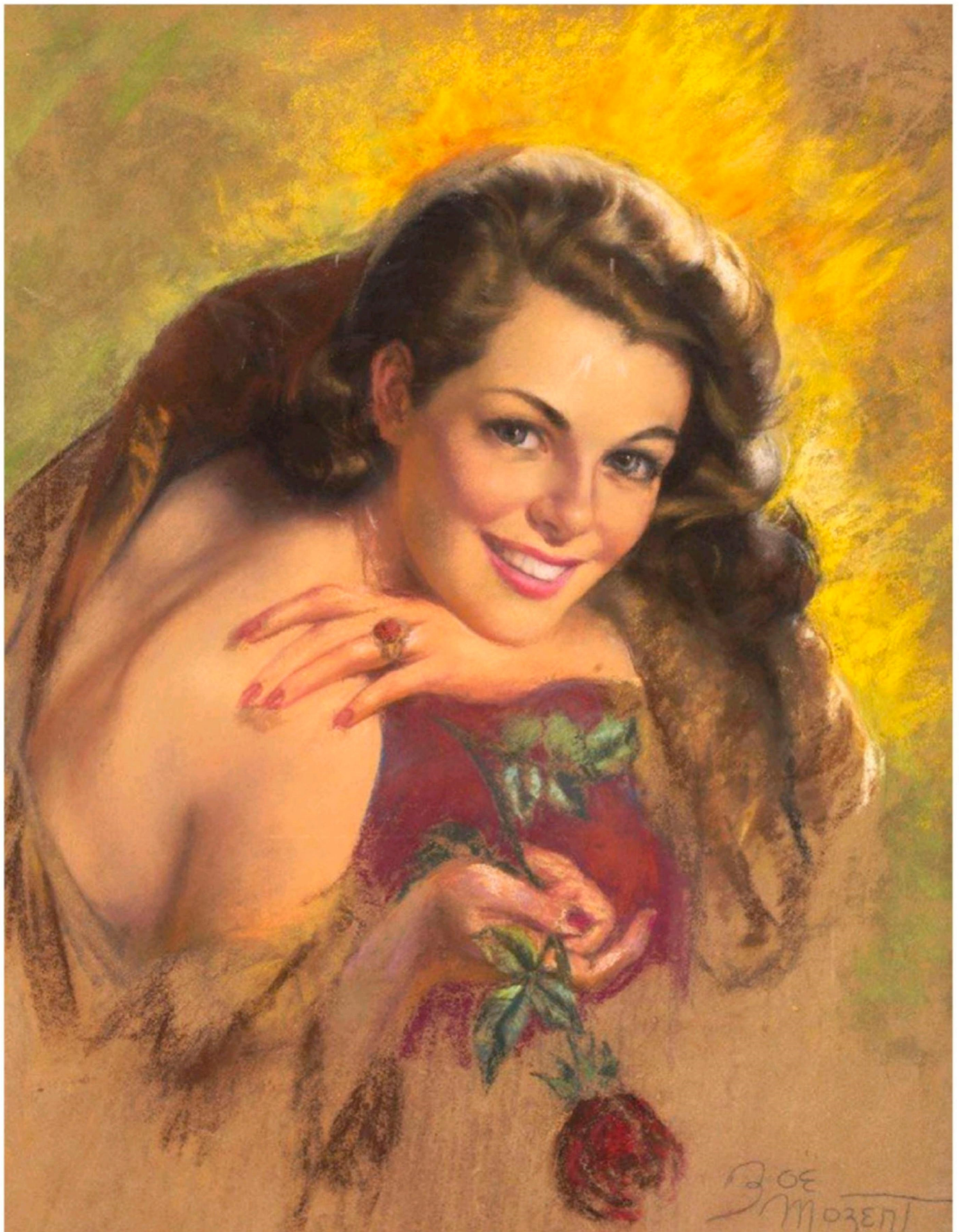
She had an awful nerve trying to be an artist because she had no color sense, finally developing one by psychology. She went to exhibits and discovered that artists don't paint what they see but what people think they see.

"That's why I daub on those reds and greens thick like anything," she admits. "A trick."

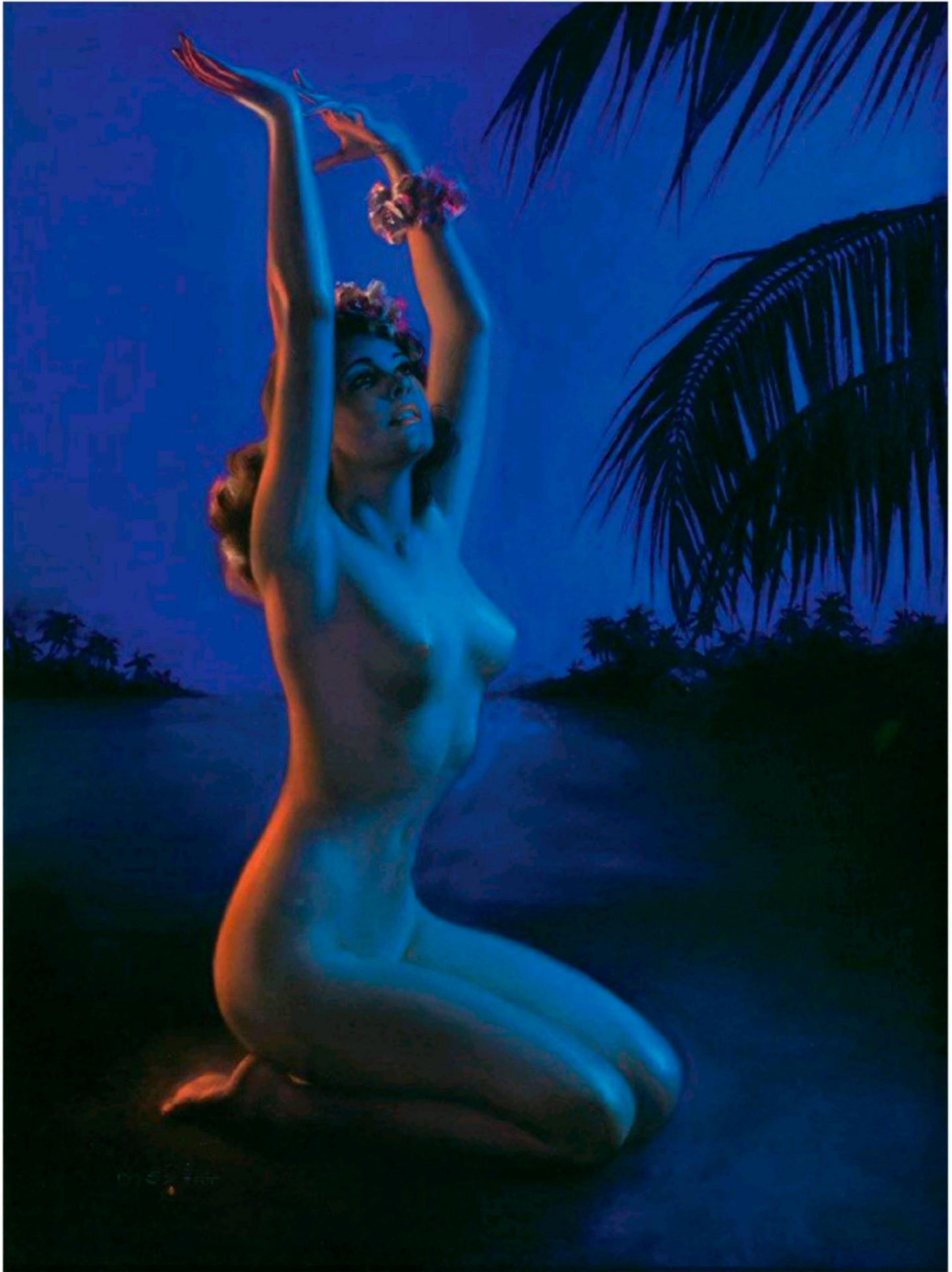
She went out to visit her aunt in Oklahoma, stopped in New Orleans on the way back and got herself married. It lasted two months and she decided dishwashing was not her stuff. It was while she was in Oklahoma that she worked for Tom Chamberlain, who owned a paint store and let her slap up things for her amusement.



Advertising illustration for Irresistible perfume, c. 1930s. Pastel on paper, 21.5" x 29.5". Photo courtesy Heritage Auctions, HA.com



Calendar illustration, 1940. Pastel on board, 24" x 20". Photo courtesy Heritage Auctions, HA.com



Starry Night, 1944. Calendar illustration. Pastel on board, 37" x 27.5". Photo courtesy Heritage Auctions, HA.com



Red Dog Rosie, 1959. Commission for a bar in Arizona, present whereabouts unknown. **INSET ABOVE:** Mozert stands next to her oversized pastel painting

She learned pastels there, too, and soon worked up a trade in portraits of local celebrities (three bucks a throw). She also started doing pictures of her sister, Marcia, who was a looker and came on to New York after the New Orleans fiasco to see what about it.

"I left one at a magazine, with my address, and went back to the Y.W.C.A. to wait," Zoë says. "Two days, and I get a check for \$75. So I wired Marcia to come ahead quick, the gold mines. I didn't sell another thing for six months."

She modeled on the side for grub money and then won a competition for a movie-magazine cover. She won nine out of 12 prizes that year and was sailing along when something happened.

"Photographic covers; that's what happened. I got the gate."

In desperation, Zoë began doing covers for a confession magazine. Also she got a chance to go to South America as photographer for an artist, spent six weeks in Rio, and painted her first nude on her way back on the boat. It was submitted to a calendar company, bought, and a contract was forthwith drawn up. She's been with the outfit ever since.

SELF-PORTRAITS

Pin-up dealer and historian Marianne Ohl Phillips, who interviewed both Zoë Mozert and Joyce Ballantyne before they died, recounted in *Tease!* magazine #3, in 1995: "They were very curvy, pretty women. Both of them used themselves as models; Zoë especially loved to paint herself. From the time



Mozert at age 52, posing for Red Dog Rosie

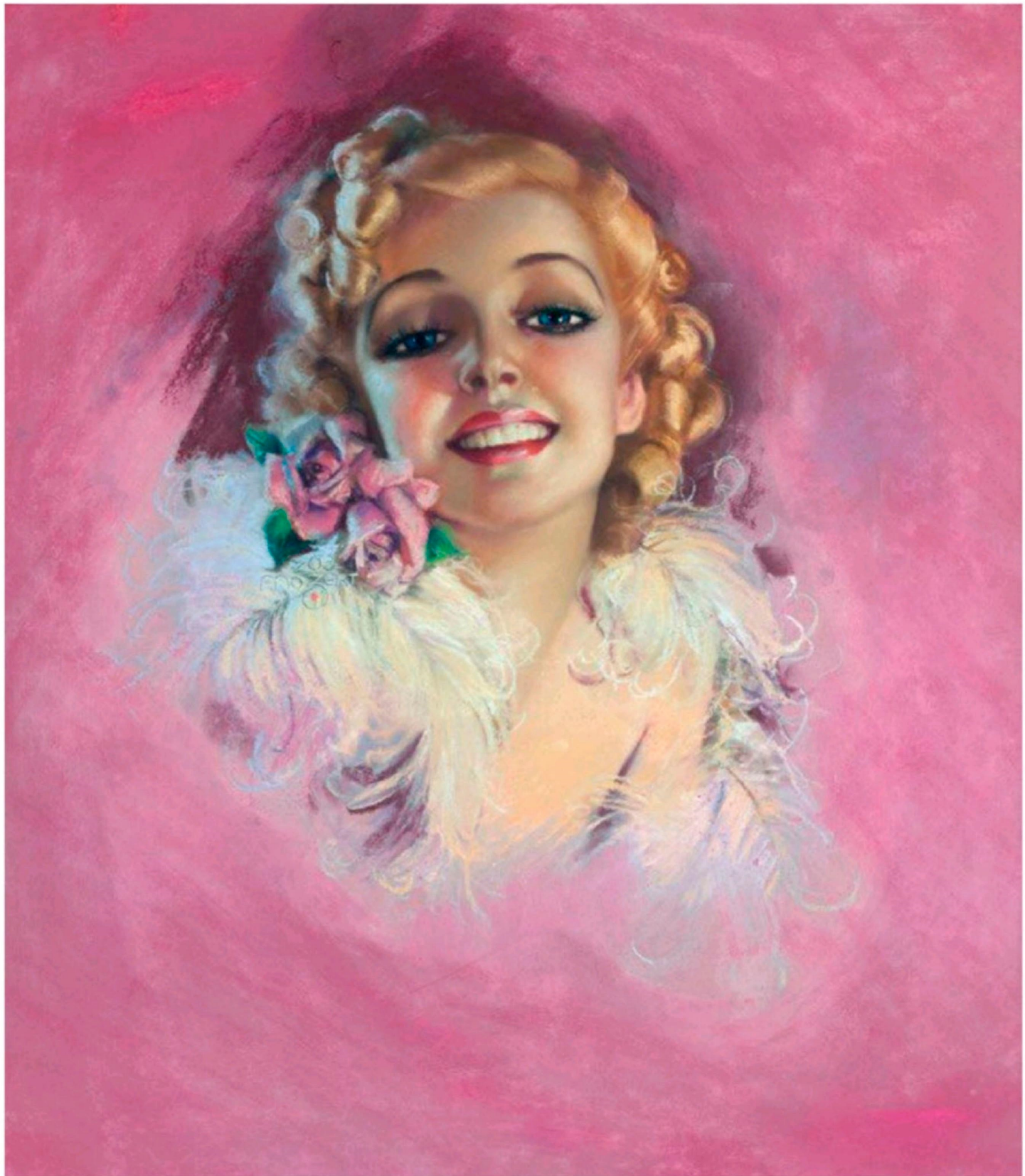
they were children, they thought the most beautiful thing in the world was a woman's face and body. And none of them were gay. It is something they enjoyed painting, and they felt lucky they could make a living at it."

Mozert was known for her beauty, and she made no secret of posing for many of her own pin-up paintings. She would position her camera and adjust the lights using a large mirror, change into something skimpy, hold her breath, and have her assistant Sunny Johnson take the shot. Zoë developed the film herself and made the prints. After selecting the print she liked best, she then made a large study of the head. While Mozert painted her own body, Sunny would often pose for the faces.

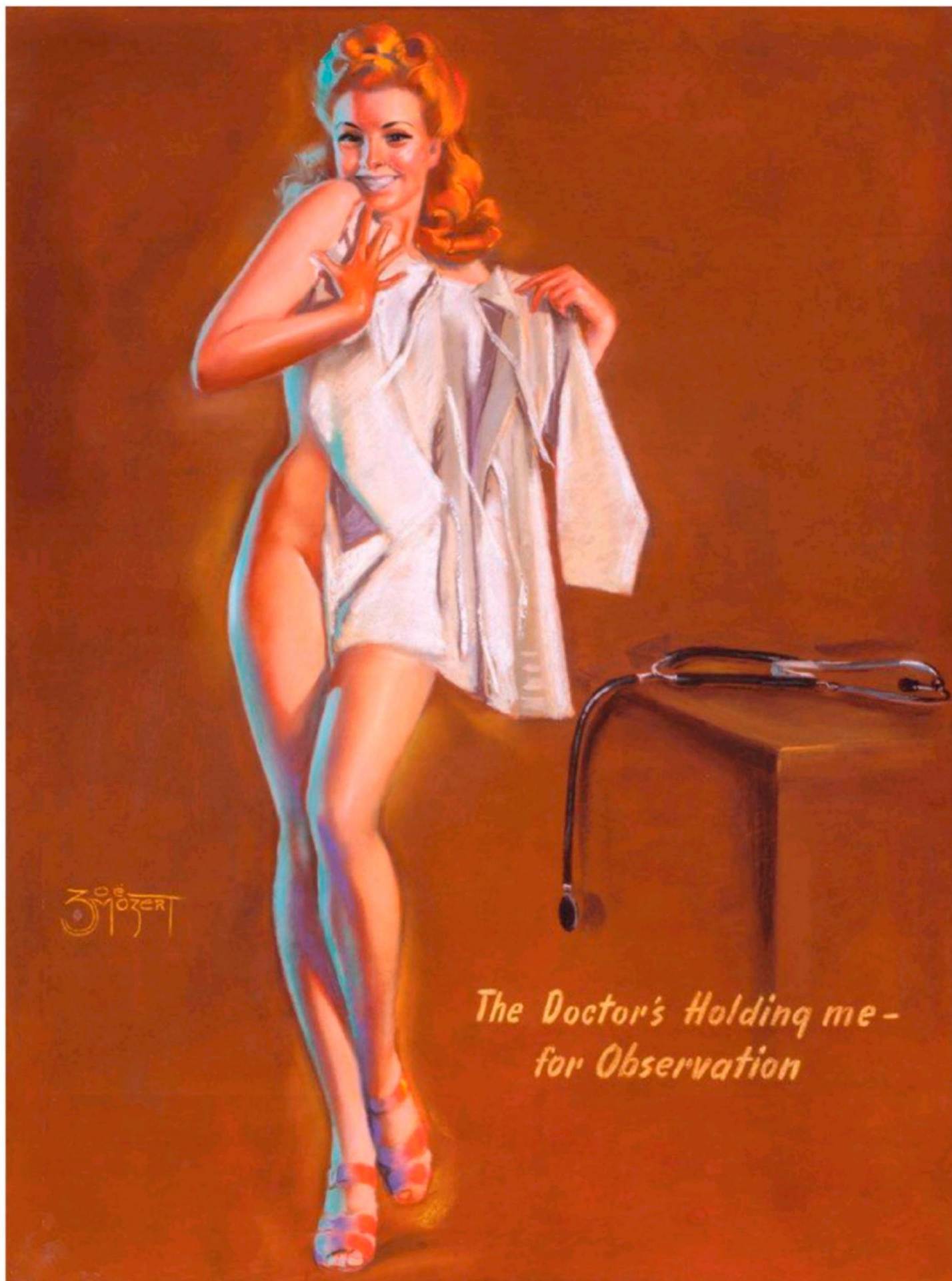
The September 1946 issue of the *American Magazine* featured a photo of Zoë at work on her painting "Going Places" and expanded upon the artist's practice of posing for her own pictures:



Friends. Calendar illustration. Pastel on board, 38.5" x 29". Photo courtesy Heritage Auctions, HA.com



Advertising illustration for Irresistible perfume, c. 1930s. Pastel on paper, 24" x 21". Photo courtesy Heritage Auctions, HA.com



Mutoscope card illustration, 1940s. Pastel on board, 24" x 18". Photo courtesy Heritage Auctions, HA.com



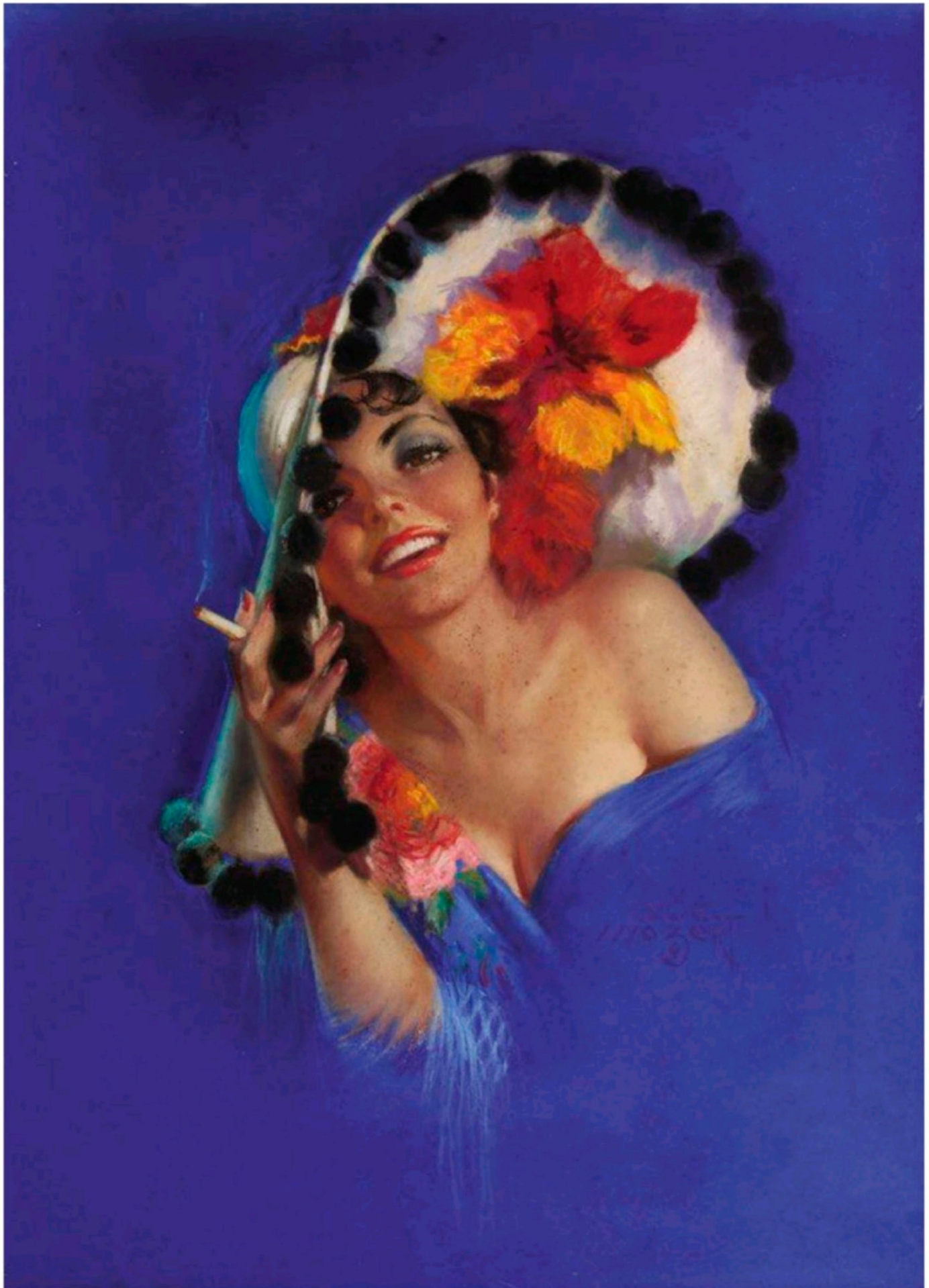
Cover illustration for *True Confessions*, July 1938. Pastel on board, 27" x 15.5". Photo courtesy Heritage Auctions, HA.com



Cover illustration for *Saturday Home*, March 24, 1945. Pastel on board, 33" x 27". Photo courtesy Heritage Auctions, HA.com



Calendar illustration. Pastel on board, 32.5" x 24". Photo courtesy Heritage Auctions, HA.com



Calendar illustration. Pastel on board, 35" x 24.5". Photo courtesy Heritage Auctions, HA.com



Mutoscope card illustration. Pastel on board, 19" x 27". Photo courtesy Heritage Auctions, HA.com

Zoë Mozert, of Van Nuys, Calif., is one of the big reasons why large portions of the population are always sure what day it is. Zoë is the girl who draws those gorgeous, tastefully clad ladies who perch on top of calendars, look coy, and are captioned: *Sweet Dreams*, *The Enchantress*, or *Guess Who?* The big difference between Zoë and other artists is that she not only paints the pictures, but is her own model. Famous for her nudes, Zoë poses in front of a large mirror and sketches what she sees, embellishing here and there with bits of whimsy that strike her fancy. She was born in California, and worked her way through art school by posing for other art students. Realizing then and there that she was about the best model she had ever seen, she has been posing for her own stuff ever since.

An October, 1946 article in *Hit!* titled "Pin-Up Girl Who Paints 'Em, Too!" added to the legend:

Although most pin-ups are painted by male artists, petite Zoë Mozert of Hollywood pitches pigments right up with the best of the creators of leg art. In fact, Miss Mozert is tops among woman illustrators of the chassis shapely. Beautiful as she is talented, this lass from the East, who migrated to the Gold Coast some five years ago, can often double in brass as her own model.



Mozert poses for herself

And she does. A perfectionist, Miss Mozert has her own standards for what a pin-up girl should possess, and this is reflected in an individuality that brings her as high as 4,000 coconuts per pin-up. The artist's clients include calendar publishing firms, magazines, and, of course, the movies. A good pin-up, Miss Mozert says, must first have a small, firm bosom and, equally important, beautifully arched feet.

THE LATER YEARS

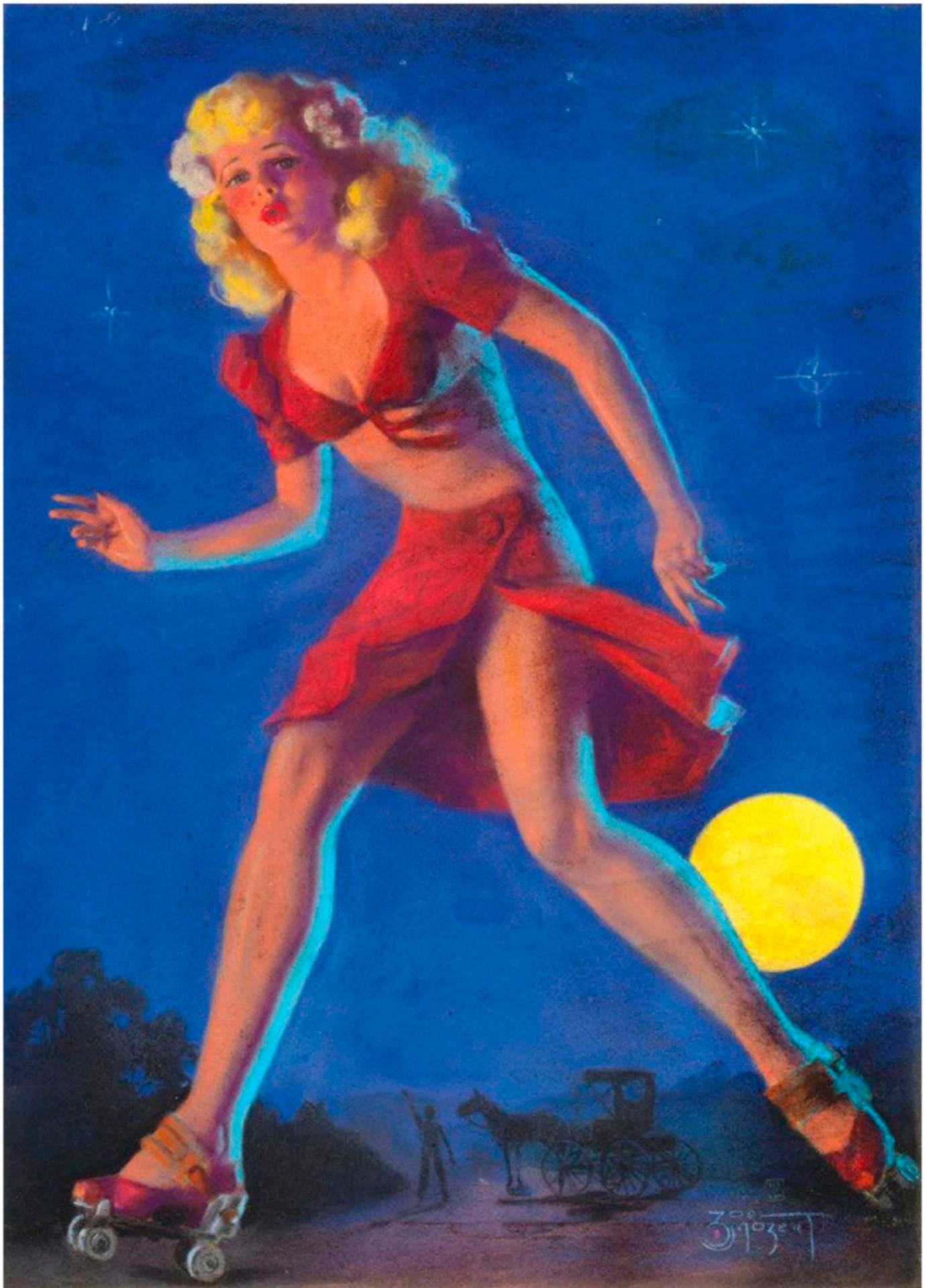
At age 45, Mozert retreated to Sedona, Arizona, where she kept painting calendars for Brown & Bigelow, who was paying her around \$5,000 per image in 1952. At one point she received a letter from Brown & Bigelow that read,

"The price that you are being paid for the girl head is more than we are paying for any other subject in the line, except Norman Rockwell's." By 1953, however, under pressure from church groups, B&B asked her to "tone down" her nudes and make them more "pure." Though she did as she was told, the company held off on printing them.

In 1952, she divorced portrait photographer Raymond Osterman on charges of mental cruelty. She told Superior Judge Daniel Stevens that Osterman's idea of marriage was "two people living together with no cooperation," and continued in stating that Osterman's "inconsistent temperament and frequent fits of anger" caused her to drop behind in her work.



I'm Keeping Abreast of the Times. Mutoscope card illustration, 1940s. Pastel on board, 15.5" x 11". Photo courtesy Heritage Auctions, HA.com



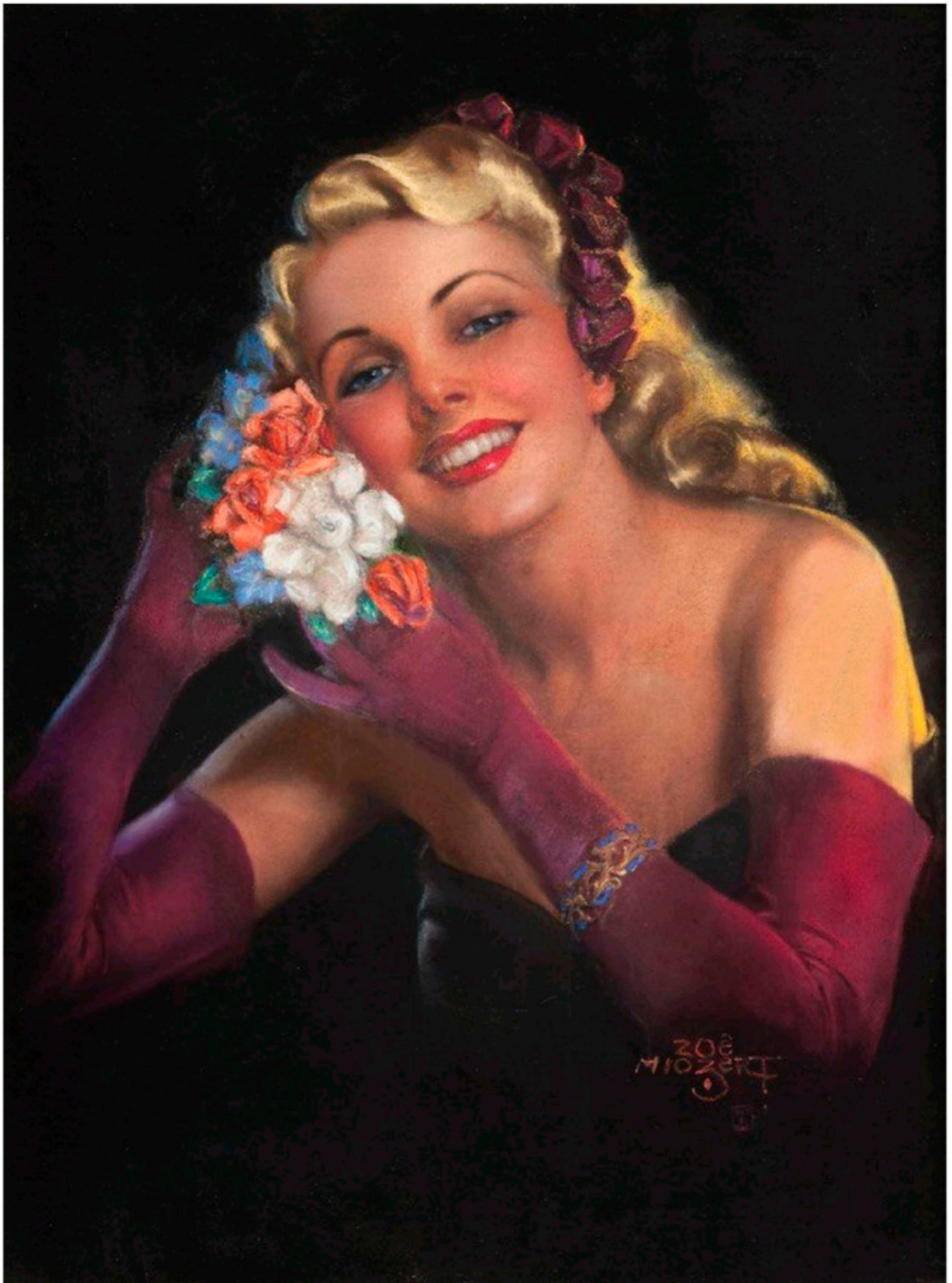
I Never Knew a Horse Could Run Out of Oats. Mutoscope card illustration, 1940s. Pastel on board, 23.5" x 17". Photo courtesy Heritage Auctions, HA.com



Cover illustration for *True Confessions*, August 1941. Pastel on board, 20.75" x 14.5". Photo courtesy Heritage Auctions, HA.com



Calendar illustration, 1940s. Pastel on board, 19.5" x 15.5". Photo courtesy Heritage Auctions, HA.com



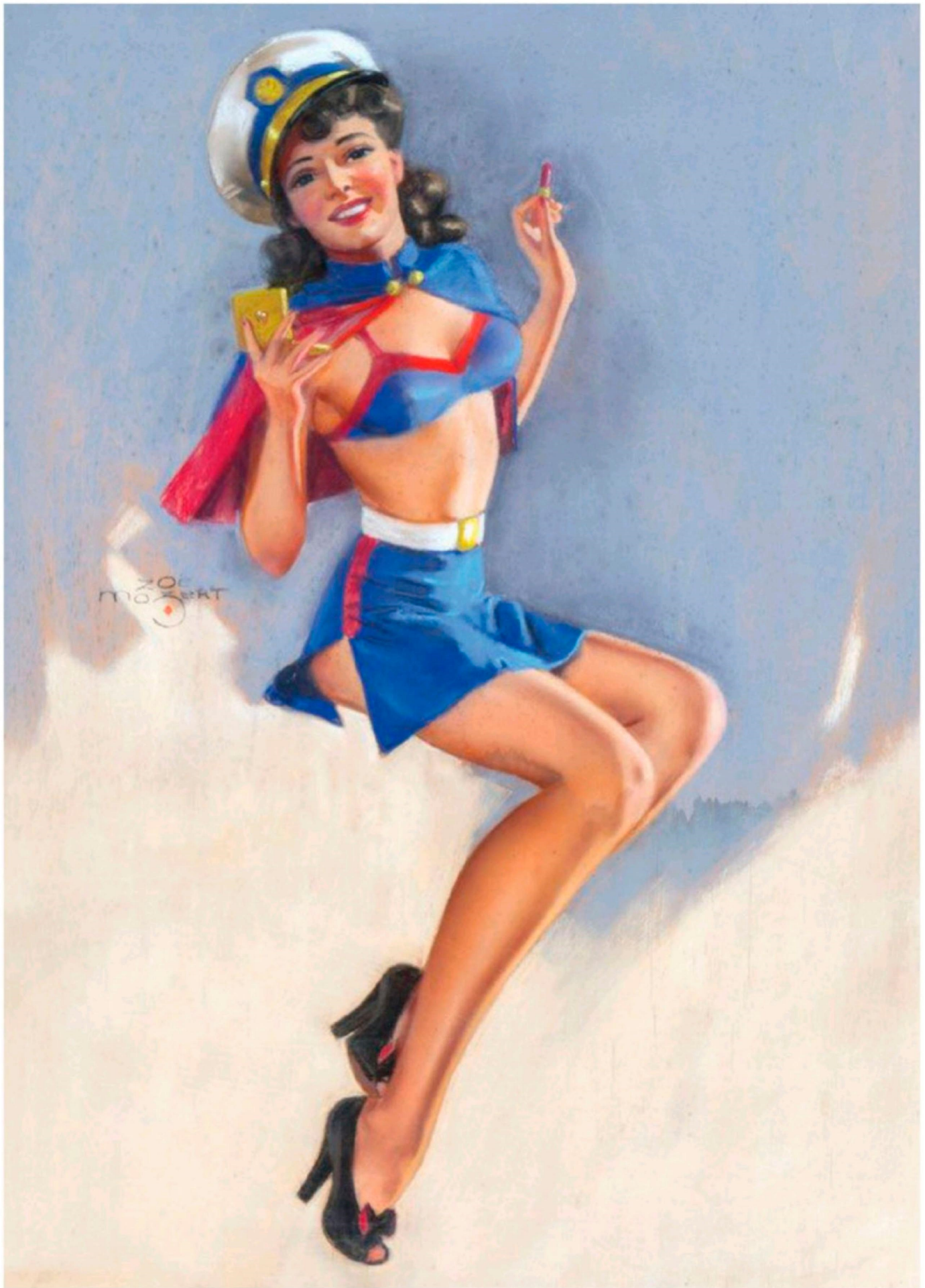
Bouquet of Love. Calendar illustration. Pastel on board, 27.5" x 20.5". Photo courtesy Heritage Auctions, HA.com



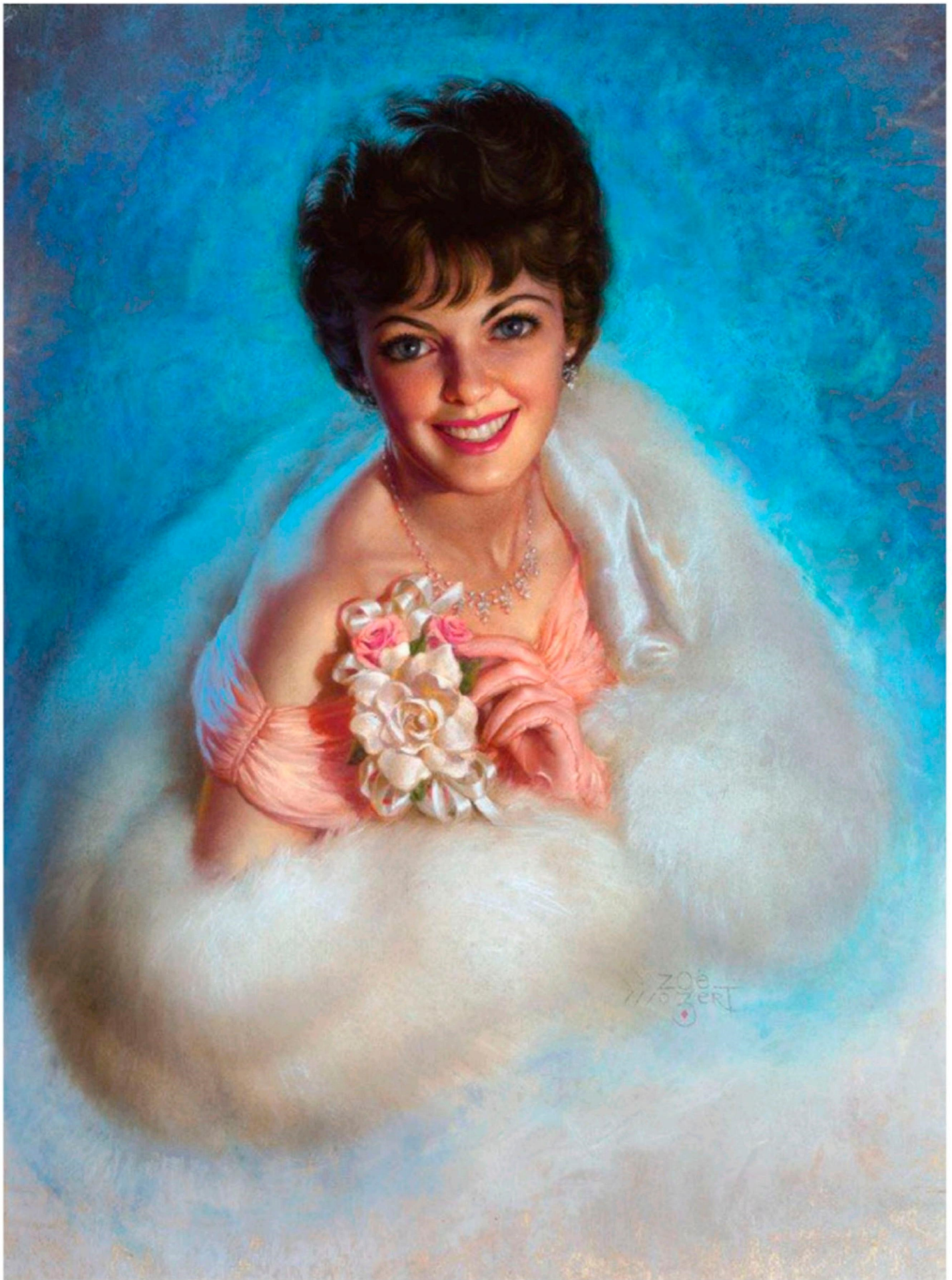
Mutoscope card illustration. Pastel on board, 24" x 18". Photo courtesy Heritage Auctions, HA.com



Screen Test, 1946. Calendar illustration. Pastel on board, 41" x 29". Photo courtesy Heritage Auctions, HA.com



Blackout Precautions, c. 1940s. Calendar illustration. Pastel on board, 22.75" x 16". Photo courtesy Heritage Auctions, HA.com



Calendar illustration. Pastel on board, 37.5" x 27.5". Photo courtesy Heritage Auctions, HA.com



Calendar illustration. Pastel on board, 32.5" x 26". Photo courtesy Heritage Auctions, HA.com



Calendar illustration. Pastel on board, 29" x 23". Photo courtesy Heritage Auctions, HA.com



Calendar illustration. Pastel on board. Photo courtesy of Illustration House, NY



Any Time. Calendar illustration. Pastel on board, 31.5" x 24". Photo courtesy Heritage Auctions, HA.com



First Choice, 1954. Calendar illustration. Pastel on board, 39" x 29". Photo courtesy Heritage Auctions, HA.com



Calendar illustration, 1956. Pastel on board, 25.5" x 27.5". Photo courtesy Heritage Auctions, HA.com



Wild Orchid. Calendar illustration. Pastel on board, 15.75" x 45.5". Photo courtesy Heritage Auctions, HA.com

Zoë's sister corroborated her testimony by stating, "He used such vile language that I wouldn't dream of repeating it in this courtroom."

In 1958, she tried marriage again, to the artist Herb Rhodes, but this also ended in divorce just two years later. Though in this case they remained friends after the separation: "Herb and I were miserable when married to each other, but since our divorce we get along beautifully. We are having success painting together. We're mated artistically but not domestically, nor emotionally."

Mozert continued to create pastel drawings and portraits, which were sold in fine art galleries, and kept painting until 1985, when she injured her shoulder in a fall.

In 1990, Marianne Ohl Phillips discovered that Mozert was still alive and quickly traveled to Sedona, Arizona to meet and interview her. "My first impression upon meeting Zoë Mozert was astonishment," Phillips wrote in her article about the 5-foot-tall painter, who was 83 at the time. "This tiny, graceful lady had such presence, she seemed to fill the whole room! Within minutes, Zoë was flirting shamelessly with my husband, Jerry, who immediately fell under her spell."

Phillips stated that "We became friends. I spent weeks with Zoë, and after that, I would visit regularly and clean her house. She could be temperamental. Just before I published the article, she called and said she didn't want it published. I went ahead and did it anyway, then sent her a copy. She was just so thrilled with it. She called and was quoting it, too. I thought that was so cute."

Mozert's father lived to be 92, and her mother lived to be 103. Zoë Mozert finally moved to a county facility in Flagstaff, where she died at the age of 85 on February 1, 1993.

When Mozert passed away, Phillips discovered the state of Arizona was planning to raze her home. While the property was valuable, the house itself was not. In a rush, Phillips called the state to alert them to the art historical treasures inside, and miraculously the officials let her claim everything that was left behind.

Mozert's brother Bruce had already rescued all of the remaining original pastel paintings, and Phillips was able to save the artist's photos, invoices, clippings, and private diaries from destruction. Also saved were hundreds of reference photographs she had shot, all of her model photos, as well as pictures of Zoë with her various husbands. There were some random drawings, as well as rambling notes and diaries that she would write on the back of everything.

Phillips recalled: "I uncovered her letters as well. She used to correspond with pin-up artist Ted Withers. She fancied herself in love with him, so she wrote a love letter to him. There was also his letter to her, turning her down gently. He wrote like an old-fashioned Southern gentleman."

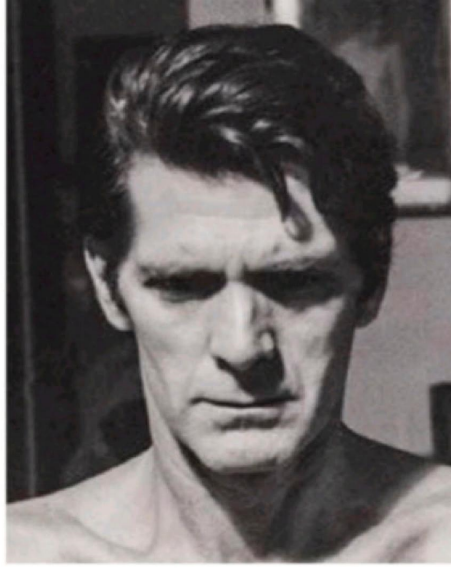
As Zoë told Phillips: "My whole life centered around men and art. Men were easy to come by; and my paintings were my children." 🍷

— by Dan Zimmer, 2021

For more information on Zoë Mozert, as well as many other notable American illustrators, please see the late Norm Platnick's e-book on the artist, available for free online at <http://www.enchantmentink.com>. Thanks also to David Saunders for providing additional biographical information. Be sure to visit his spectacularly detailed website at www.PulpArtists.com for additional information on Mozert, and well over 150 other artists who worked in the pulp industry. Many incredible pulp artists have been ignored for decades, and are finally celebrated on David's site.



Paperback cover illustration for *Cry of the Hawk*, 1970, by Peter Caras. Oil on board



Steve Holland. Photo by Jack Faragasso

STEVE HOLLAND:

The World's Greatest Illustration Art Model

by Michael Stradford

Thomas Steven Holland was born January 8, 1925 in Seattle Washington and died on May 10, 1997, age 72 in Humboldt County, California following a brief illness. He was married three times and had two children from his first marriage, a son named Claude and a daughter, Nicole.

Born to a single mother along with three brothers, Steve Holland lived an early life where times were hard, and money was scarce. Physically adept, Holland worked in a number of fields including the Merchant Marines, and as a pottery maker, before ending up with a relatively short-lived career as an actor. His most notable role was as television's 'Flash Gordon' in 1954 for 39 episodes, before the show was cancelled. He also appeared on stage with Julie Harris in *The Warm Peninsula*, and had small roles in a few movies. Holland applied what he learned as an actor to modeling as he quickly became the go-to guy for men's adventure magazines, comic book covers, the *Saturday Evening Post*, advertising ads, and mass market paperbacks. Holland was largely the face of Western, war, crime, espionage, and adventure publications for more than 30 years.

Holland posed for a variety of paperback series, including *The Avenger*, *Flash Gordon*, *James Bond*, *The Spider*, and many more, but he's best known for the iconic Doc Savage covers captured by James Bama and a variety of other illustrators. His final job as 'Doc' was for *The Frightened Fish*, painted by Joe DeVito in 1991. At the time, Steve Holland was 66 years old and was clearly still fit for battle.

In the twilight of his modeling career, Holland's lifelong interest in painting gained new prominence in his life. He had a cover published in the Nick Carter paperback series, and enjoyed painting still life and portraits of his favorite subject, his children. In the last few years of his life, Steve Holland found a new wave of fans who discovered his Doc Savage work through publications like *Starlog* and *Comics Scene*. He appeared at a few comic conventions and was remembered as being a nice guy who was bemused and a bit embarrassed by the unexpected attention, but was very appreciative and was said to have treated fans like old pals.

Writer Will Murray interviewed Holland a few years before he passed away, and recalled that he seemed to be in a mild state of disarray, having recently moved out west and being in the process of determining how best to reinvent himself once more. But during the interview, Holland projected clarity and honesty when recalling his personal and professional highs and lows, mentioning more than once that he had lived 'a good life.'

Steve Holland the man is a bit of a mystery, which is probably fitting given the various 'men with a shadowy past' that he's portrayed on thousands of covers of comics, magazines, and paperbacks. His daughter Nicole said that her father 'had acquaintances, but he was very much a non-social man.' Women loved him and he appeared to love them back, hence the multiple marriages. But it seems that the last serious relationship



Paperback cover illustration for *Doc Savage: The Man of Bronze*, 1964, by James Bama. Oil on board



Steve Holland posing for the Doc Savage paperback cover *Doc Savage: The Man of Bronze*, 1964



Paperback cover illustration by Robert Maguire for *Night Nurse*, 1960. Oil on board



Steve Holland poses with Tippi Hedren for illustrator William A. Smith



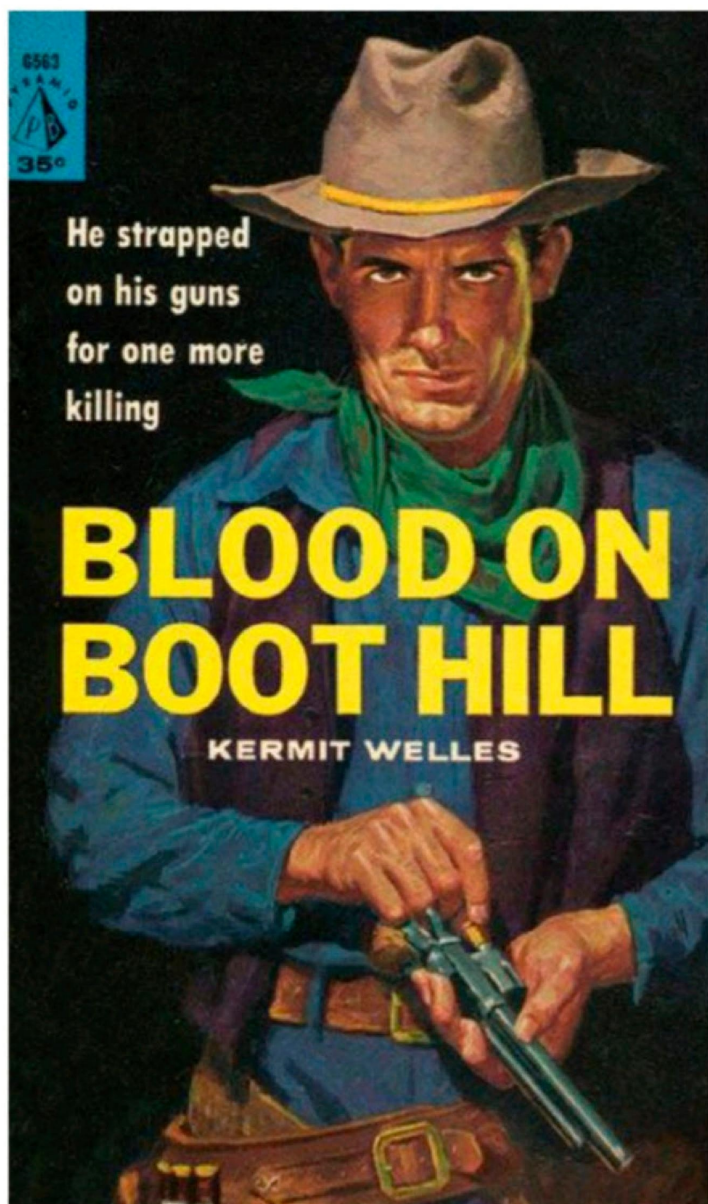
Steve Holland poses for an unknown Western paperback cover



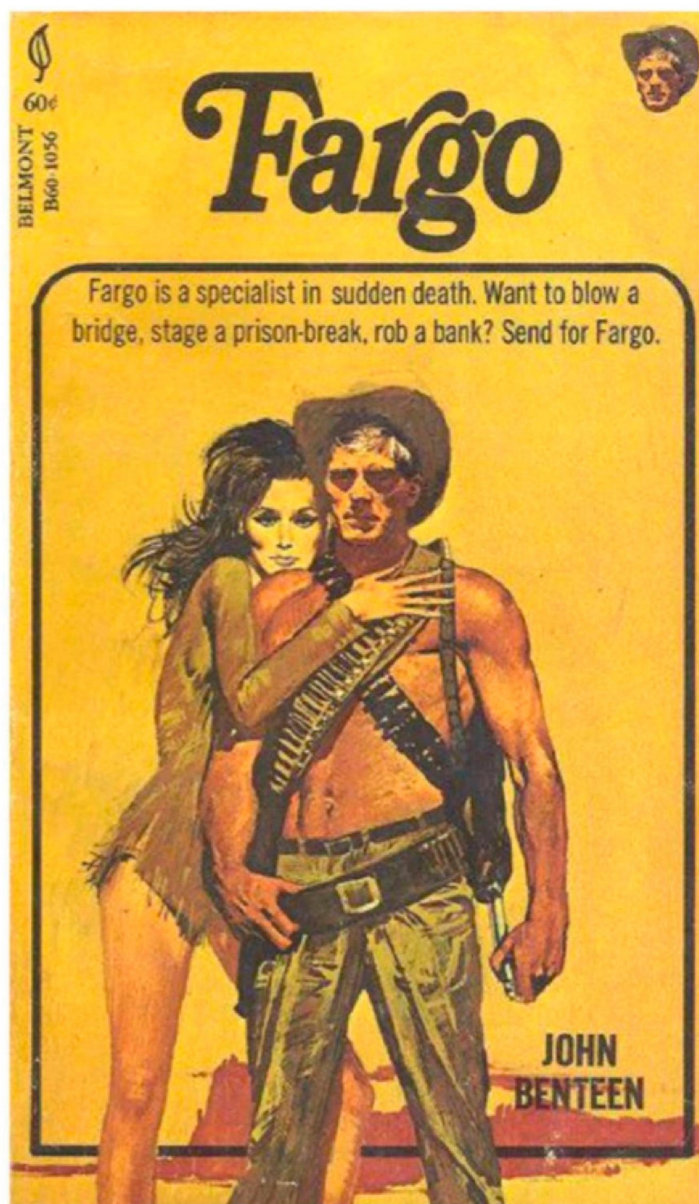
Paperback cover illustration by Stanley Borack. Oil on board



Steve Holland poses for multiple figures in this action-packed movie poster illustration for *The Super Cops*, 1974



Paperback cover illustration by John Leone



Paperback cover illustration by Ron Lesser

of his life brought him closest to the stability he was longing for, lasting more than 20 years before finally ending in divorce. Holland's deep regret of his sometime roving eye as a younger man was made clear to his family, who still held him close to their heart in his senior years, culminating with his children being with him during his final days.

Nicole was also kind enough to share some memories and mementos of her father that shed some light on the man when he was away from the studio. Her stories of his beloved cabin in upstate New York that he built himself, the makeshift adventures that he'd create for his kids, and her ongoing appreciation of his love and care, reveal a man who loved his family and did his best to give them as good a life as possible. Talking with his colleagues, they all remember the same things: he was very professional, creative

in the studio, always on time, always relaxed, didn't take himself too seriously, and never raised his rate, when he certainly should have.

Steve Holland: The World's Greatest Illustration Art Model will offer some information that fans may be aware of, but there's quite a bit that has never been presented before. Most of the photos have never been made available to the public before now, and believe me when I say that this only scratches the surface.

From his early modeling for Men's Adventure Magazines to his final Doc Savage session, it's clear that Steve Holland never lost that intangible star quality, one that even age couldn't dull, that made him, as James Bama called him, 'the world's greatest model'.

— by Michael Stradford, 2021



The forthcoming book



Robert Osonitsch (foreground) poses for himself



Robert Osonitsch

ROBERT OSONITSCH: The Illustrator's Photographer

by Michael Stradford

A few of the major illustrators during the time of Steve Holland's reign as king of the paperback covers shot their own reference photos. James Bama, Mort Künstler and Jack Faragasso created magic on film before turning photos into illustrated art. But for the majority of illustrators, especially on the East Coast, there was only one 'go-to' guy who captured what was in their head on film. That was Robert Osonitsch.

Self-taught, born in Bushwick, New York, Osonitsch went to trade school and was a member of the Society of Illustrators. He had a studio in a five-story building that he owned in Manhattan (at 112 4th Ave.) for more than 50 years. Within the building were two high ceiling studios on the fifth floor. Osonitsch shot in the back studio and rented out the front for illustrators who did their own photography, like James Bama and others. Filled with props, and constantly bustling with activity, Osonitsch shot Holland as a cowboy, a criminal, and many popular characters like Doc Savage and Fargo. A fire in 1981 destroyed all of his photos and negatives. He rebuilt the studio and reopened again in 1982. He owned the building until he died.

Amy Sgouros, one of his seven children, remembers his studio constantly being busy with sessions back to back all day.

Douglas, his youngest son, recalled that whenever he needed a child for a session, he'd just grab one of his kids. Osonitsch also shot the majority of cover photos of Fabio, along with countless other models and celebrities.

Douglas, who worked in the studio with his father, remembered Steve Holland as 'a real free spirit, full of energy, loud and funny.' He remembered him as the first person he ever saw with a Sony Walkman. Douglas shared a story his dad told him about Steve during a visit to his upstate cabin. According to Bob Osonitsch, Steve had a player piano. One cold winter day, Steve was inspired to take the piano out on the frozen lake that backed up against his cabin. He began to play... until the piano sunk into the lake.

Douglas said his father was a workaholic who was all about setting up a mood, using music and props. He did his own booking, developing, printing and touch ups. Douglas remarked, 'once the door was closed, there were no phone calls, no interruptions, no nothing.'

Acclaimed paperback illustrator Bob Larkin remembered Osonitsch as "a kind, happy go lucky gentleman who was beyond energetic."

Larkin recalled a typical day working with Bob Osonitsch



Steve Holland poses for a Western paperback book cover. Photo by Robert Osonitsch



Steve Holland posing for a Spider paperback book cover. Photo by Robert Osonitsch



Steve Holland poses for a Western paperback book cover. Photo by Robert Osonitsch

and Steve Holland: “Sometimes I had to shoot early in the morning at Bob’s studio. Steve would be waiting outside with three bagged cups of coffee and his costume gear. ‘Good morning, how you doing, Bob?’ He’d be laughing! Get in the elevator to the 5th floor and buzz Bob. We’d go in, drink coffee, smoke, show sketches, and bullshit for a while. Bob set up the lighting and camera, Steve got dressed, and I explained the sketch story to both.

“Steve knew where to stand on the small carpet called ‘Fantasy Island’ in front of camera. I had only an hour to shoot. Steve first posed for what I wanted, then what Bob suggested, then Steve did what he thought would work. Everything is going smoothly until Bob’s camera shot counter tells him to put a new roll of film in. Bob opens the back of the camera to put new roll in—and no first roll was put in! This is early in the morning. He’s still not awake yet. We had a good laugh, Bob apologized, and we started all over again from the beginning with minutes to spare before the next artist had to shoot Steve. He was booked all day anyway.

“So after that, I tried to book most of my shoots in the afternoon. Shooting early in the morning for all us artists was tough after staying up late finishing a job! 11am to 6pm was the ideal time to shoot for me. 6pm my black-and-white finished prints were always ready to take home under the sign

on the table that said, ‘Someday My Prints Will Come.’ Steve and Bob would have to go on all week, and I had to go home and work until my shoot a few days later. It was never ending from job to job.”

After the glory days of illustrated paperback art peaked, Osonitsch stayed busy in the studio, taking pictures, renting space, and providing props and costumes for illustrators. His wife, Arlene, maintained a collection of available model headshots. In the mid-80s, she showed artist Elaine Duillo a photo of a model that Osonitsch had rejected. Duillo was looking for the right guy to anchor her cover paintings for the red-hot romance paperback craze. A couple of covers later the legend (?) of Fabio was born. Fabio appeared on more than 400 romance covers, and ironically Robert Osonitsch was the photographer for many of them.

Mr. Osonitsch died in May of 2019. Unfortunately much of his classic work was destroyed in the fire, but examples can be found in *Steve Holland: The World’s Greatest Illustration Art Model*, featuring Osonitsch’s work with Peter Caras, Ron Lesser and Bob Larkin. ❤️

— by Michael Stradford, 2021

Steve Holland: The Torn Shirt Sessions and the upcoming book *Steve Holland: The World’s Greatest Illustration Art Model* by Michael Stradford are both available to order at www.stevehollandbook.com.

New and Notable:

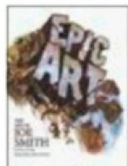


ART FITZPATRICK & VAN KAUFMAN: MASTERS OF THE ART OF AUTOMOBILE ADVERTISING

BY ROBERT KEIL
200 PAGES, FULL COLOR
\$55.00, HARDCOVER
ADVECTION MEDIA, 2021

Many consider Art Fitzpatrick and Van Kaufman to be the greatest illustrators in the history of automobile advertising. Over the course of 24 years, this duo—whose work was most often initialed “AF/VK”—collaborated on an incredible body of work for Pontiac, Buick, Mercury, and Opel. Their illustrations were seen by millions of people each week, but their work has never been adequately documented or their story properly told until now. This new 200-page lavishly-illustrated hardcover volume, produced in cooperation with the estates of the artists, includes 196 illustrations, accompanied by insightful text based on years of research and many hours of taped interviews. Unprecedented access to the artists’ archives reveals never-before-published sketches, reference photos, and color studies. The book also introduces three other artists who were part of the “Fitz and Van” team, whose contributions have never been adequately publicized until now. Interview quotes from Art Fitzpatrick and his team provide detailed explanations of their techniques for creating dramatic perspective, distorting cars to emphasize their styling, and rendering the mirror-like reflections that became the trademark of their work. The author made several trips around the country photographing original AF/VK illustrations for this book. The collaboration of Art Fitzpatrick and Van Kaufman was one of the longest and most productive in the history of advertising art. They changed the fortunes of Buick and Pontiac, taking each of them from underdog status to arguably the greatest years of their existence. But beyond selling cars, these illustrators raised the level of sophistication and artistry in automobile advertising. This long-overdue retrospective is sure to please illustration aficionados, as well as fans of classic automobiles and mid-century advertising.

To purchase the book, please visit: www.FitzAndVan.com



EPIC ART: THE ART OF JOE SMITH

BY GARY GERANI. FOREWORD BY DREW STRUZAN
160 PAGES
\$39.99 HARDCOVER
DREAMS AND VISIONS PRESS, 2020

Award-winning illustrator Joseph Smith was a master of the Hollywood movie poster, with achievements ranging from prestigious studio blockbusters like *Ben-Hur* and *Earthquake!* to over-the-top B-movies featuring bug-eyed monsters and crazed motorcycle gangs. Smith began designing characters and backgrounds for Walt Disney in the 1930s before WWII called upon his special skills for secret government assignments. Post-war, Smith conceived posters for Universal

Pictures, MGM, and eventually independent moviemakers such as Roger Corman. His story is the story of Hollywood entertainment itself, of the changing times and America’s changing taste. *The Art of Joe Smith* provides the most thorough collection of his posters to date, along with other works relating to the movie industry. The text is by pop culture specialist Gary Gerani (*Fantastic Television*), a personal friend of Mr. Smith’s who was given access to the artist’s invaluable personal records. Beyond providing wonderful examples of Smith’s original art, and beautifully reproduced posters, *The Art of Joe Smith* contains never-before published paintings and designs, including some that will undoubtedly surprise film historians. This is a must for fans of movie poster illustration.



THE ART OF ENRIC

EDITED BY MANUEL DOMINGUEZ NAVARRO
352 PAGES, FULL COLOR
\$49.99 HARDCOVER
FPG PRESS, 2021

Enric Torres-Prat has long been a favorite among comics and illustration fans, most of whom were introduced to his work through the incredible paintings he created for Warren Publishing—especially his *Vampirella* magazine covers.

With a career spanning over 50 years, Enric has been involved in almost every area of publishing and fine art, including comics, art galleries, magazines, and paperbacks. While equally at home in many different genres—from horror and science fiction, to Westerns, fantasy, and more—he is perhaps most revered for his unmatched skills at rendering the female form. Enric’s passion and ability for painting beautiful women make his art instantly recognizable. This book contains hundreds of his wonderful paintings and drawings.

This large and comprehensive 9 x 12-inch, 350-page hardcover book takes us all on a journey through Enric’s entire career, from his earliest comic book work, right up to his sought-after private commissions that continue to be in high demand to this day. His popular art for *Creepy*, *Eerie*, and *Vampirella* magazines, and images of such iconic characters as Conan, Red Sonja, Super Girl, Tarzan, and Wonder Woman, are all here. Also included is a detailed interview with the artist which compliments the artwork by giving us a deeper glimpse into what makes him tick.



STEVE HOLLAND: THE TORN SHIRT SESSIONS

BY MICHAEL STRADFORD
204 PAGES, COLOR AND BLACK & WHITE
\$39.99, HARDCOVER
ST. CLAIR PUBLISHING, 2021

When Illustrator James Bama hired his good friend, model Steve Holland, to be the new interpretation of pulp hero Doc Savage, he began the first of what would be 62 classic covers for Bantam paperback books in the ’60s and ’70s.



Holland starred on thousands of magazine, comic book, and paperback covers for more than 30 years, working with the greatest illustrators of the day. He was The Spider, The Phantom, Tarzan, Conan, Matt Helm, Magnus Robot Fighter, Flash Gordon, and dozens more.

Now for the first time, *The Torn Shirt Sessions* presents the surviving reference photos of Holland's sessions with James Bama, Bob Larkin, and Joe DeVito, in the best possible quality. You'll find inside the very first photos for Bama's initial painting, *The Man of Bronze*, and dozens in between, down to the very last session where a still fit at 66 Holland posed for Joe DeVito's painting for *The Frightened Fish*.

Steve Holland's Doc Savage inspired the imagination of legendary illustrators and continues to excite fans more than 50 years after the photos were taken. Note: This is NOT a collection of James Bama paintings, though some are included. This is a book of reference photos of Steve Holland posing as Doc Savage. Order the book now at www.stevhollandbook.com

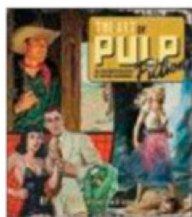


JOHN HASSALL: THE LIFE AND ART OF THE POSTER KING

BY LUCINDA GOSLING
208 PAGES, FULL COLOR
\$37.95, HARDCOVER
UNICORN PUBLISHING, 2021

In the early 20th century, John Hassall (1868–1948), “The Poster King,”—who was also a prolific book illustrator and cover designer—was one of Britain's best-known, highest-profile artists, as well known as Cheret, Mucha, or Toulouse Lautrec were in France. Though he worked across a variety of disciplines, it was his commercial art for travel companies, political causes, and well-known brands that made him a household name. With bold lines, flat colors, and an engaging style, Hassall created some of the most influential designs of the era. His work was everywhere, as widely seen as that of W. Heath Robinson, Arthur Rackham and Edmund Dulac.

A century after his heyday, this book presents an exploration of John Hassall's life, his art, and his legacy. Including photographs of his family and studio, and the story behind his iconic “Jolly Fisherman” poster, his most famous image. Includes unpublished material from his archive at the University of Essex—including artwork, sketches, letters, and photographs—this is an unprecedented account of the artist's life and work.



THE ART OF PULP FICTION: AN ILLUSTRATED HISTORY OF VINTAGE PAPERBACKS

EDITED BY ED HULSE. INTRO BY RICHARD LUPOFF
240 PAGES, FULL COLOR
\$49.95, HARDCOVER
IDW, COMING SOON

This new book chronicles the history of the pocket-sized paper-bound books designed for mass-market consump-



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tion—otherwise known as paperbacks—specifically concentrating on the period from 1940 to 1970. These three decades saw paperbacks eclipse cheap pulp magazines and expensive cloth bound books as the most popular delivery vehicle for escapist fiction. To catch the eyes of potential buyers, the books were often adorned with eye-catching covers that were vibrantly colored, occasionally lurid, and often featuring sexy women in various states of undress. Today these early paperbacks—like the earlier pulps, inexpensively produced and considered disposable by casual readers—are treasured collector's items.

Hulse's extensive captions offer a running commentary on each significant genre in the paperback's history, and contain many obscure but entertaining factoids, while a host of paperback specialists and art aficionados contribute the special features included in each chapter—the focus on important authors, artists, publishers, and sub-genres. Illustrated with more than 500 memorable covers and original cover paintings, the images used in *The Art of Pulp Fiction* have been sourced from the largest American paperback collections in private hands, and have been curated with rarity in mind, as well as graphic appeal. Consequently, many covers are reproduced here for the first time since the books were originally published.

With an overall Introduction by Richard A. Lupoff, noted novelist, essayist, pop-culture historian, and author of *The Great American Paperback* (2001), the book is edited by Ed Hulse, co-editor of *The Art of the Pulp: An Illustrated History*. The exact publication date is still forthcoming. 🍷

EXHIBITIONS & EVENTS

The Dog Show:

Two Centuries of Canine Cartoons

On View Through October 31, 2021

Billy Ireland Cartoon Library & Museum, Columbus, OH

This exhibition documents the fascination that cartoonists have had with our furry friends. Beginning with political cartoons from the 19th century and moving on through to the 21st century—creations like Dav Pilkey's *Dog Man*—over 100 different characters are showcased. There are original cartoons starring vintage comic strip canines, including Buster Brown's Tige, Little Orphan Annie's Sandy, Dagwood and Blondie's Daisy, and Charlie Brown's Snoopy. Modern mutts like Odie from *Garfield*, Otto from *Beetle Bailey*, Ruff from *Dennis the Menace*, Farley from *For Better or For Worse*, and Earl from *Mutts* are also here. All of the major cartoon genres are represented — comic strips, editorial cartoons, magazine cartoons, comic books, illustration, and animation.

For more info, visit: <https://cartoons.osu.edu>

Enchanted: A History of Fantasy Illustration

June 12 to October 31, 2021

The Norman Rockwell Museum, MA

Enchanted: A History of Fantasy Illustration explores fantasy archetypes from the Middle Ages to today. The exhibition will present the immutable concepts of mythology, fairy tales, fables, good versus evil, and heroes and villains through paintings, etchings, drawings, and digital art created by artists from long ago to illustrators working today. Mythology explores the adventures of Apollo and Thor, Perseus rescuing Andromeda, and the labours of Hercules; fairy tales depict the worlds of elves, fairies, and mermaids, and conjure dreams of Little Nemo in Slumberland, Alice in Wonderland, and Cinderella; heroes and villains follow the exploits of Arthurian legends, Prince Valiant, Conan the Barbarian, and The Lord of the Rings; and haunting images of sorcerers and witches, and battles between angels and demons embody the struggle between good and evil.

Artists showcased in the exhibition include Jules Joseph Lefebvre, William-Adolphe Bouguereau, Gustave Doré, Palmer Cox, Arthur Rackham, Maxfield Parrish, Jessie Willcox Smith, Joseph Clement Coll, N.C. Wyeth, Willy Pogany, Howard Pyle, J. Allen St. John, Hannes Bok, Dean Cornwell, Virgil Finlay, Hal Foster, Frank Frazetta, Kelly Freas, Roy Krenkel, Wayne Barlowe, Julie Bell, Thomas Blackshear, Brom, Kinuko Craft, Tony DiTerlizzi, Terry & Rachel Dodson, Jeff Easley, Bob Eggleton, Larry Elmore, Brian Froud, Donato Giancola,

Gary Gianni, James Gurney, Scott Gustafson, Greg Hildebrandt, Jeff Jones, Gregory Manchess, Iain McCaig, Mike Mignola, Boris Vallejo, James Warhola, Michael Whelan, Cory Godbey, Piotr Jabłoński, Tyler Jacobson, Yoann Lossel, Karla Ortiz, Anthony Palumbo, David Palumbo, Alessandra Pisano, Annie Stegg Gerard, Eric Velhagen, and many more.

For more info, visit: <https://www.nrm.org>

Chicago Comics: 1960s to Now

On View Through October 4, 2021

Museum of Contemporary Art, Chicago, IL

Chicago has been a center for comics for decades—a haven not only for making and publishing cartoons, but also for innovating on the medium. *Chicago Comics: 1960s to Now* tells the story of the art form in the influential city through the work of Chicago's many cartoonists: known, under-recognized, and up-and-coming.

Chicago Comics examines styles, schools of thought, and modes of publication across six decades of cartooning, including works from artists who are changing the medium today. The exhibition features developmental sketches, dioramas, and even sculptures, offering a glimpse into the artistic processes of cartoonists, as well as archival material previously not seen in museums. Represented throughout this timeline are special sections that highlight key artists including Kerry James Marshall, Lynda Barry, and Chris Ware.

By tracing the relationships between these artists, the exhibition reveals how Chicago emerged as a center for innovation in the medium.

For more info, visit: <https://www.mcachicago.org>

Do you know of any upcoming exhibitions or events related to the worlds of art and classic illustration? Email: illomag@gmail.com

Coming Soon in Illustration...



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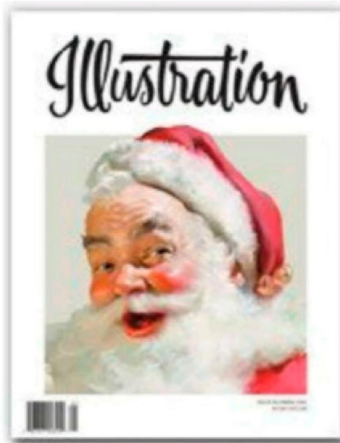


PETER HELCK

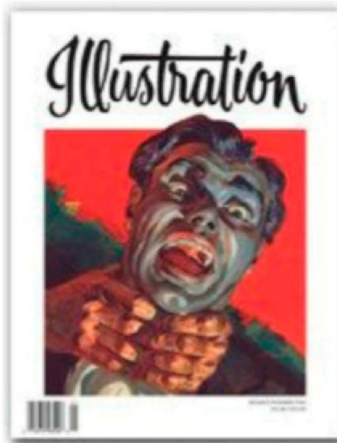
The Art of John Clymer, Peter Helck, Earl Oliver Hurst, John Falter, Stanley Borack, William Oberhardt...

...and many more!

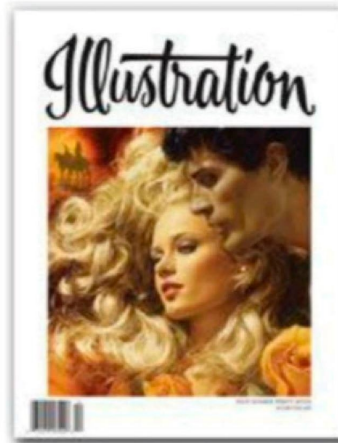
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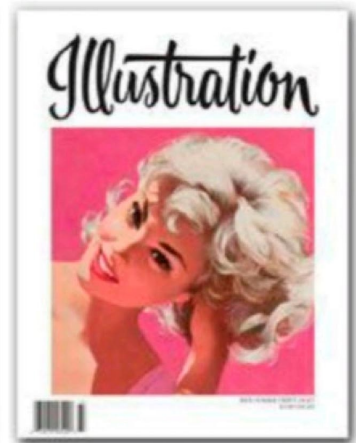
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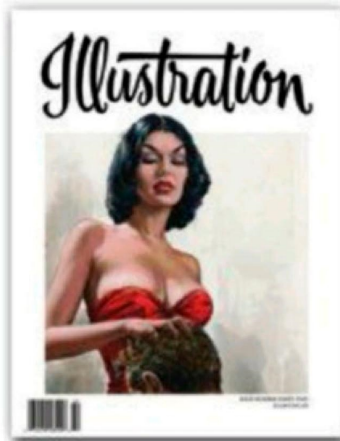
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○ **Illustration #37**



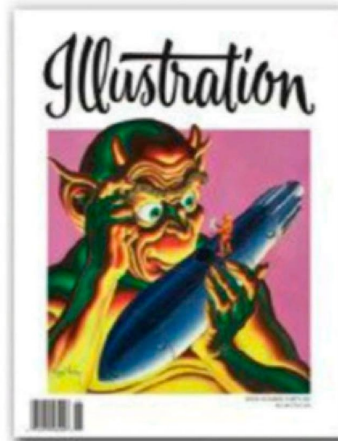
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○ **Illustration #42**



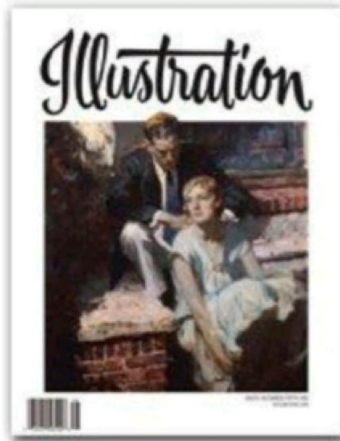
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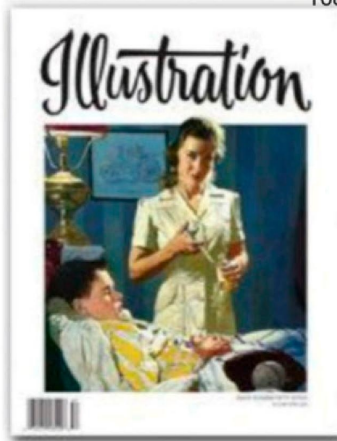
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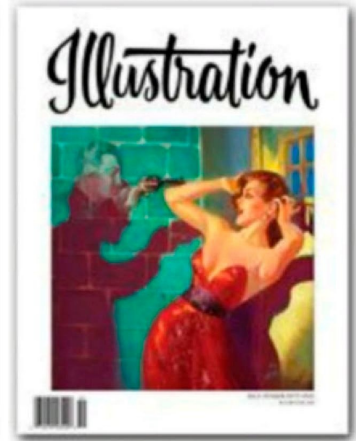
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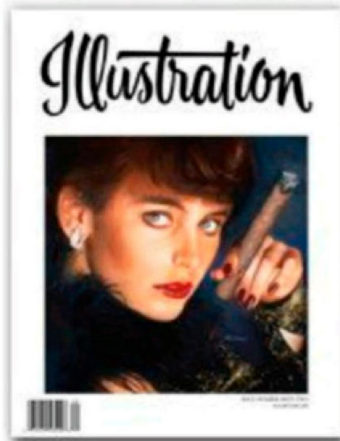
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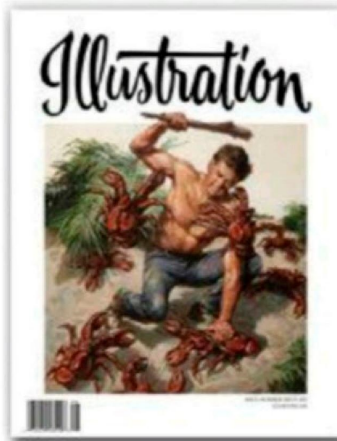
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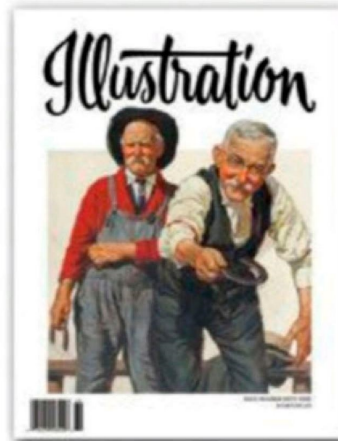
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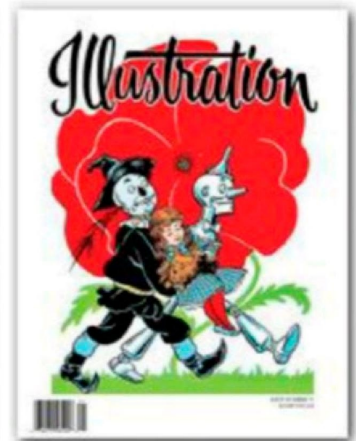
○ **Illustration #62**



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○ **Illustration #69**



○ **Illustration #71**

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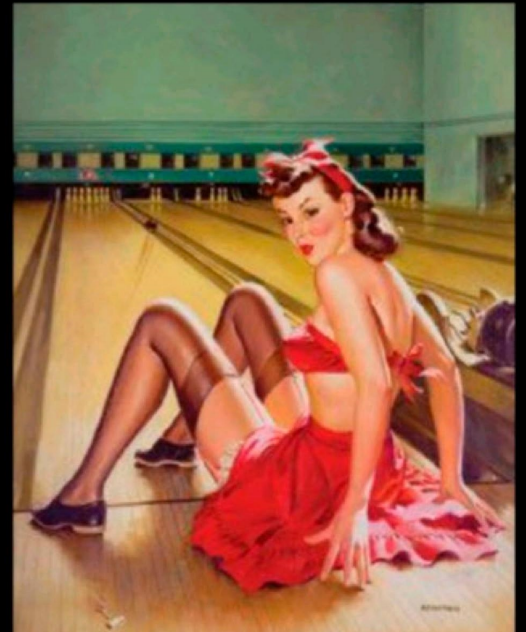
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